MUSEUM News

April 1984

MUSEUM News

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COVER
On the road to the annual meeting.
A preview of Washington, D.C.—
its grand glories and small surprises.

ARTICLES

DEPARTMENTS

FROM THE DIRECTOR

The dichotomy of subconscious public opinion toward museums was brought home to me by references in two recent issues of *Newsweek.* In "Scams of the Season" (January 2, 1984), Jane Bryant Quinn wrote about tax shelters involving the charitable gift of personal property. My heart sank as I glanced at the article and saw a section titled "Museums." Without addressing the issue directly, Quinn clearly communicates a cynicism about the values of those who run museums. Speaking of the taxpayer trying to palm off a "doubtful Corot," she says, "Even if the museum doubts the provenance, it will probably play its role in the charade." Later she says, "Museums piously claim that a donor's opinion of his artwork's value is none of their business." Piously? That museums are assumed to be pious is a clue to an image problem which is increasingly troublesome to those of us who love museums and appreciate the contributions they make to the quality of life in this country. It is becoming more and more clear to me that museums are too often seen as enriching and celebrating the pocketbooks of the wealthy.

In the February 13 *Newsweek,* George Will expressed the opposite sentiment about museums in an article praising Chicago. Acknowledging that it is a city acting slowly to rid itself of remnants of its dappled ethical past, he concludes the story by saying affectionately, "Chicago is America's museum, where old ways are on display." The reference to museums is clearly intended to justify to some extent some old and unfair practices of the city; it is as though there is an inherent value to preservation of the past that should assuage some of our misgivings about the city's habits. Unwittingly, and through a minor choice of metaphors, Will has raised the problem of the tension between the *antique* and the *antiquated* and provided another clue to the underlying mixed emotions the public has toward museums.

Consider the meaning of the word "museum piece." My dictionary gives two meanings: (1) an object of lasting interest or value (as an antique) suitable for or preserved in a museum, and (2) something antiquated or obsolete: a thing of the past. There are those who believe that museums are primarily warehouses of dusty and useless relics of art and history with bones thrown in for good measure. Others see museums as dead, or deadening, places.

No such view is harbored toward libraries. Even those who never step in their local library know the symbolic importance of free and ready access to books and their potential for enlightenment and enrichment of life. Though my experience has been that museums are popular places, and always full of people, they are nevertheless victims of the pervasive and deeply held notion that they are of little use to society.

What are the fundamental qualities of museums? It seems to me that they are permanence, intellectual authority and the capacity to educate, delight and inspire. The importance of museums is predicated on the primacy of objects, on the conviction that the authentic has a power that the reproduced does not. Perhaps in a video age, when images are cheap and access to pictures and narratives is so free, the importance of caring for and learning from the real thing—whether it is a painting, a dinosaur skeleton or the product of some long ago culture—is not as obvious as those of us who work to advance museums would like to think. Museums have a great stake in the public's image of them. It is important that we take positive steps to communicate to the public an accurate image of ourselves, one that goes far beyond the glib and clichéd references that have themselves become "museum pieces."

INTERNATIONAL

London's Grand Old Lady Puts on a New Face

Bonnie Cullen

When the Victoria and Albert Museum opened its new Henry Cole Wing a year ago, there were more than a few sighs of relief. At last Constable's oil sketches and the vast National Collection of Photographs could come out of the storage closet. Over one million prints, drawings and paintings previously squeezed into a small corner now have their own building. In contrast to the museum's infamous labyrinth of dark corridors meandering for miles toward no exit signs, the public found comfortable, well-lit spaces with plenty of information alongside exhibits.

Finally, so it seems, the Victoria and Albert joined the 20th century. As its name implies, this museum has always been the most Victorian of institutions. Her founders' lofty purpose: to educate the public in the wake of the Industrial Revolution. A staggering challenge, but for an empire bent on civilizing half the globe, it was perhaps a relatively small goal. Their idea was to present the masses, craftsmen in particular, with the finest examples of art and design for study. A furniture maker could see how Chippendale did it, for instance. As one Royal Academician pontificated, "High Design must spring from High Art." In the climate of social reform that thrived in 19th-century England, this movement had wide appeal. Support came from radical M.P.'s as well as the prince consort and wealthy businessmen. Humanitarian motives aside, merchants and the consuming classes obviously had a vested interest in what the working classes produced. Profits from the Great Exhibition, a giant art and industry fair held in 1851, were used to establish a museum the following year. Predictably, its first director, Sir Henry Cole, was the enlightened Victorian par excellence. From his humble beginning as a public records clerk, he rose to become one of the leading reformers of his day. Among his favorite causes: women's rights, the penny postal system and development of South Kensington as a complex of museums and colleges.

Bonnie Cullen is an art historian and free-lance writer residing in Port Townsend, Washington. She has worked at the Victoria and Albert Museum and the British National Portrait Gallery.

The Henry Cole Wing

Isaac Oliver's portrait of an aging Elizabeth I is unusually truthful.

Although originally conceived as a kind of study center for the decorative arts—there are vast collections of costumes, textiles, musical instruments, silver, ironwork and so forth — the museum swelled with royal patronage to include several of the world's masterpieces. Raphael's designs for the Sistine Chapel tapestries are here from the Royal Collection. Purchased by Charles I, these cartoons are the only monumental work by Raphael outside Italy. It is this juxtaposition of the grand and the ordinary that gives the V & A its peculiar atmosphere. As its energetic young director, Sir Roy Strong, explains, "The pull between a practical museum of the arts of manufacture and design, with its aim to educate the masses, as against a museum of masterpieces, the resort of antiquarians and connoisseurs, has never been resolved to this day."

This odd mélange, considered by many as part of the V& A's charm, is not lost in the new wing. Magnificent reigns alongside humble. There is the National Collection of Portrait Miniatures, for example, which includes several exquisitely painted images of Queen Elizabeth I by Nicholas Hilliard as well as an unfinished portrait two years before her death, by Isaac

INTERNATIONAL

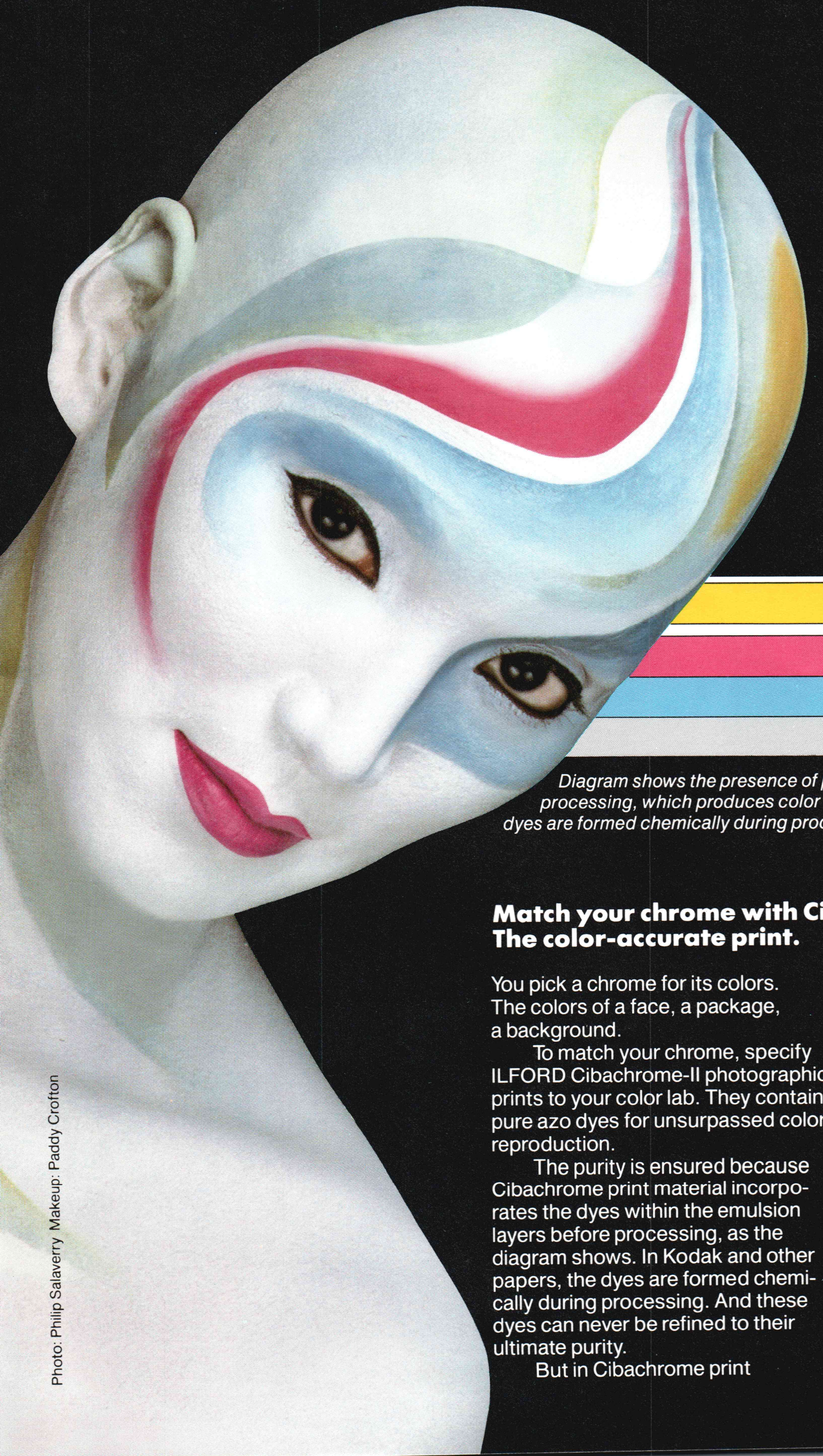
Oliver. The Great North Staircase, on the other hand, offers an unusual selection of "Art from Ordinary Houses." One wonders if the average citizen chose these pottery busts of Isaac Newton and waxwork effigies of the queen because they were appealing, affordable or simply proper.

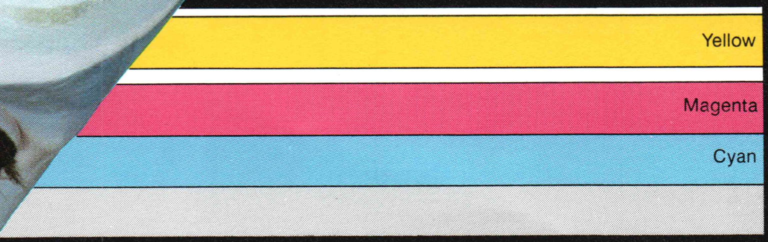
H. G. Wells fans may have already visited the Cole Wing. Of course it looks a lot different now. In those days it was known as the Huxley Building, erected from 1867 to 1871 for the Imperial College of Science. Wells used his alma mater and the V&A next door as a setting for *Love and Mr. Lewisham,* which he wrote in 1899. Mr. Lewisham, like many an ambitious young student, falls prey to the forces of natural selection in the form of love, early marriage and offspring, causing him to dissipate his studies and spoil his chances for a distinguished career.

When the Imperial College moved to new quarters in the 1970s, the museum took over the old Huxley Building. In 1978 the Department of Prints, Drawings, Photographs and Paintings began renovations. Restoring a Victorian building and creating modern display spaces at the same time proved difficult, not to mention the logistics of moving

The Great North Staircase, restored to its former glory, is a superb example of Victorian architectural fancy.

CIBACHROME





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one million valuable objects. Three years and £1.5 million later, with the royal opening scheduled for December 1982, dry rot was discovered over five floors. "Never a dull moment," remarks Michael Kauffmann, who as head of the department supervised the creation of the Cole Wing. Technicians were called in, emergency funding raised and on March 18, 1983, with hardly a dry brow in attendance, the Henry Cole Wing opened its doors to the queen.

One of the main attractions of the new wing is a long-awaited photograph gallery. Incredibly, this is the first permanent display of the National Collection. Unlike America, England has been hesitant to include photography in the realm of High Art. This is particularly surprising as the collection was established in 1853. From the beginning it contained some of the finest work, such as Roger Fenton's documentary series on the Crimean War. Julia Margaret Cameron, whose album of Victorian portraits fetched an astonishing £52,000 at auction some years ago, gave a number of her own works after using the museum's darkrooms. Clearly, British photographers and the Victoria and Albert Museum were among the first to be involved with this new medium.

Robert Frank's* London Street, 1951. *For Frank, the black and white of photography symbolize mankind's despair and hope.

Is photography true art? The opening exhibition dispelled any lingering doubt. A number of leading writers, photographers and other artists were asked to choose two works from the collection and comment on them. The gamut of artistic possibilities between image-selecting at a point in time and image-constructing were represented. Photography's ability to isolate the epic qualities in some quintessential moment was best demonstrated by the work of Robert Frank. His *London Street, 1951* discloses the Three Ages of Man: an open hearse door, through its window a lonely street cleaner and, like a spirit flying from this ponderous fate, a small child running away.

English artist David Hockney argued for an entirely different approach, selecting his own *Scrabble Game, Bradford, 1st January 1983.* Since we do not experience life through frozen moments or "windows," Hockney incorporates a sense of time by piecing together "Instamatic" prints taken at different moments and angles. This collage or "joiner," as he calls it, is closer to our perception of "reality." Similar notions were explored by cubist artists like Pablo Picasso, as Hockney acknowledges. "There is a sense of *being there* in

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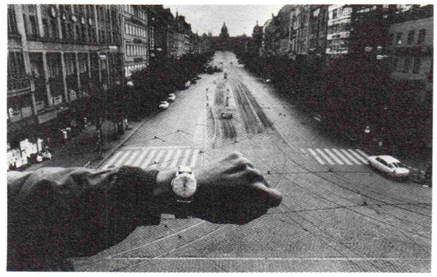

***Prague under Russian occupation inspired Josef Koudelka's surrealistic photograph entitled* Prague, 1968.**

cubism, an idea that you are not looking through a hole but that the café table is brought directly to your waist."

At a time when photos of events on one side of the globe may affect actions on the other, photography's reputation as a "window" of reality has become a fundamental issue. A poignant expression of this is Josef Koudelka's extraordinary *Prague, 1968.* Interrupting the shot of an empty boulevard with a wristwatch creates an enigma. It is just after noon. Where are the cars, trams, people? The exhibition catalog reveals that there was to be a demonstration against Russian occupation at noon. No one has come. Juxtaposing minutia and paradoxical events here produces a kind of photojournalistic surrealism. The dialogue Koudelka initiates with us has an uncanny effect. As creatures of the future, we know what is to come.

Clearly photography will not be neglected in future. An exhibition last fall of fashion photographer David Bailey included portraits of Federico Fellini, Roman Polanski and Mick Jagger. Czech photographer Marketa Luskacova's record of peasants in Eastern Slovakia was shown in winter, and a retrospective of Bill Brandt is currently on view. These will be followed by a major exhibition this summer, *The Golden Age of British Photography, 1840-1914,* from June 6 to August 19.

About 50 years before they gave birth to photography, creative impulse and

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historical instinct joined hands as the panorama. This was a large circular landscape painted from a single viewpoint and mounted in a rotunda. Visitors could ascend a platform and scan London rooftops from the dome of St. Paul's, for example.

This craze, created by Robert Barker in the Leicester Square Odeon, spread to the Continent and America. Large rotundas, such as the Colosseum, Regent's Park, were constructed. It contained the first hydraulic elevator, invented for easy access to the spectacle. Battles were also popular subjects. America has two surviving examples, painted in the 1880s, at Gettysburg and Atlanta.

Panoramas, like modern movies, were often on tour. Due to their enormous size and the rough handling they received, only 16 still exist. Caracciolo's view of Rome, now displayed for the first time in the Cole Wing, is the only example in England, and the smallest of all that survive. It measures a mere 1 by 13 meters. Ascending some stairs to an intimate rotunda constructed especially for it, visitors are transported to a spot atop the Palatine Hill, overlooking Rome in 1824. The effect — something between cinemascope documentary and landscape painting — is unique.

The small size of Caracciolo's panorama of Rome (1824) probably ensured its survival among only 16 examples in the world.

Another first for the Cole Wing is the watercolor gallery. Among its vast holdings the V&A possesses the National Collection of British Watercolors. A number of 20th-century works as well as masterpieces by John Robert Cozens, Paul Sandby, David Cox and J. M. W. Turner are now on display here. For theater lovers there are sketchbooks of stage designs by Edward Gordon Craig, notable for their striking modernism.

And what frosting for this cultural cake? London's *Observer*, with no small amount of tongue in cheek, called it "The Henry Cole Penthouse Suite." The entire top floor, overlooking all of South London, is devoted to John Constable. When his daughter gave her collection to the V&A in 1888, she made it the world center for Constable studies. Along with 98 oils, she bequeathed 300

drawings and watercolors and three sketchbooks. Unfortunately most of these were kept in storage for lack of space. Now all the oils are displayed in natural light. The gallery also contains electronically controlled lamps and blinds that augment daylight when necessary, a must for this capricious climate.

The name of Constable is practically synonymous with English landscape. His large pieces, painted for exhibition at the Royal Academy, are well known. It is Constable's oil sketches, though, rather than his finished paintings, that reveal his personal responses and the evolution of his technique. Michael Kauffmann explains the importance of this work executed in the field: "They contain his most direct translation of nature into landscape painting. Large canvases for exhibition were developed in his studio from these sketches and refined according to Royal Academy requirements."

Most of the V&A oils are sketches. Several are shown out of their frames, the better to reveal original ground and method. Brushwork is very loose, and paint is applied with a palette knife in some later works. Alongside Constable's famous exhibition picture of Salisbury cathedral, also in the collection, these sketches seem almost expressionistic. Kauffmann relates that Bishop Fisher, for whom Salisbury was painted, thought the dark clouds detracted from his cathedral. For Constable, on the other hand, the sky was his "chief organ of sentiment." Cloud studies are central to his achievement. As if to prove the point, numerous gallery windows direct the gaze toward the sky over South Kensington. It is difficult to avoid wondering if this view isn't just another tour de force executed by the master.

This study of a double rainbow (1812) shows how powerfully Constable could evoke atmospheric conditions with a few brushstrokes.

Whether Sir Henry Cole, a contemporary of the artist, would have approved Constable's enshrinement in the temple of High Art, one thing is certain. He would have applauded the new Print Room. In keeping with the museum's desire to educate, the Department of Prints and Drawings has long provided a study room. Members of the public may examine items from its prodigious collection that are not on display. Photographs, furniture and textile designs, watercolors, drawings and engravings are all indexed for easy access. There is also an interesting collection of posters conveniently mounted for viewing. Here in the spacious and comfortable Cole Wing Print Room, a humble visitor may pursue a private course of study and, as his Victorian fathers would have wished, enlighten himself through an intimate relationship with High Art. Δ

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COMMENTARY

Should Lenders Trust Borrowers to Insure?

PHILLIP H. BABCOCK

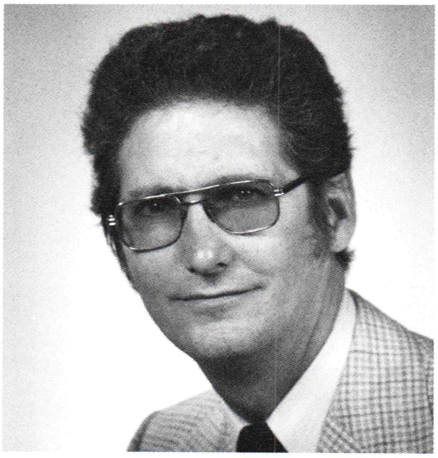
Processing loans is both a time-consuming and important aspect of a museum's work. First, the lending museum must evaluate the borrowing museum's physical accommodations either by telephone or through the use of a facilities report. Fortunately this evaluation has become fairly standardized and hence more efficient. But there is at present no consistent practice as to who should insure loans—lenders or borrowers.

Reportedly, a number of museums, large and small, have adopted or plan to adopt a policy requiring borrowers to insure under the lending museum's policy. Although I have not heard of any discussion of the merits of such a plan within the museum community, I am aware that some in the insurance industry have recommended this plan as in the lending museum's best interest. I disagree and feel strongly that the adoption of such a requirement would be disadvantageous and extremely costly to the majority of museums.

Presently there are four ways museums handle insurance on loans:

1. The lender requires the borrower to use and pay for the lender's insurance.
2. The lender requires the borrower to use the lender's broker or agent and pay insurance costs.
3. The lender requires the borrower to insure to the lender's satisfaction.
4. The lender gives the borrower the choice to insure through the lender's or the borrower's policy.

In my opinion, methods 1 and 2 are the least acceptable. While the lender is relieved of determining the sufficiency of coverage, the cost to the borrower of insuring is in most cases significantly higher than if the borrower arranged for its own insurance. I have recently seen situations in which the cost to the borrower has been as much as *sixteen* times that which would have prevailed if the borrower had been able to utilize its own insurance policy. In the case of method 2, experience has shown that the cost to the borrower can be as much as *seven* times more. Obviously, with methods 1 and 2 the borrower has no choice but to pay these exorbitant costs or to forgo the loan.



In methods 3 and 4 the lender must be sure that coverage is acceptable. With the multitude of collections insurance coverage forms utilized by museums today, this responsibility can impose a tremendous burden upon museums with a considerable number of outgoing loans. I submit there is a sensible way to avoid this drawback.

Several years ago a standardized collections insurance policy was developed as a prototype, with one of the objectives being to foster the offering and procurement of uniformly good collections insurance. Details are available in Phillip H. Babcock and Marr T. Haack, "Plain-English Collections Insurance," in the July/August 1981 issue of MUSEUM NEWS. Since its introduction, the use of this type of policy has gained wide acceptance, but, unfortunately, it will take several more years before its benefits are fully enjoyed.

In the meantime, however, if the lender's loan agreement specifies that the borrower must utilize an all-risk collections policy (subject to normal exclusions), with the standardized collections insurance policy as the model, then the lender is on relatively safe ground. The loan agreement sets the standard, which the borrower can then meet at the best price, utilizing either its own or the lender's insurance facilities. The end result is good coverage for the lender with competitive pricing available to the borrower.

An additional benefit accrues from the use of the standardized collections insurance policy. Under it, both the lender and the borrower are automatically insured. Hence certificates of insurance and loan agreement language requiring waivers of subrogation or the naming of a co-insured would become ancient history. The loan agreement provision that the standardized insurance policy requirements be used covers all these matters in one stroke. Of possible interest to museums is *Housing Investment Corp.* v. *Carris* (389 So. 2d 689), a Florida case in which the court held that a contract provision requiring one party to obtain insurance coverage implied that coverage was to extend to both parties of the contract.

Of the many problems confronting the museum community, the obtaining of good and reasonably priced insurance on loans is one that should be totally within our control. From my point of view, with a little united effort along the lines suggested above, we might all fare better. Δ

PHILLIP H. BABCOCK is director of the Office of Grants and Risk Management at the Smithsonian Institution, Washington, D. C. The opinions in this article are the author's own and do not reflect the policy of the Smithsonian Institution.

EDITOR'S NOTES

Volume 62, Number 4

April 1984

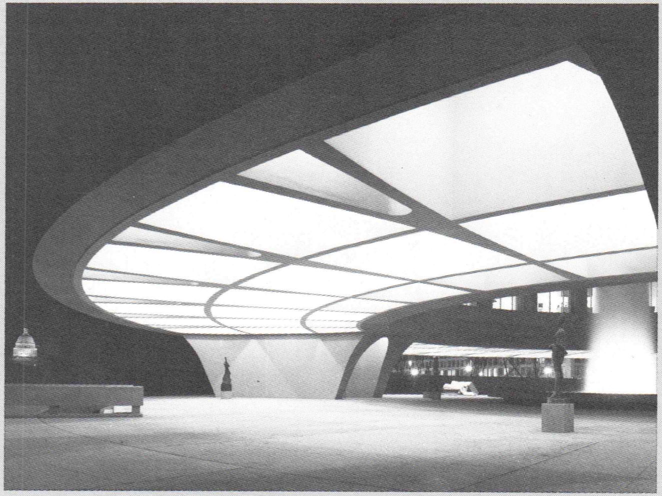
There's something special about Washington that testifies to the value Americans ascribe to their museums. In this city of monuments, it's easy to be dazzled, and there's nothing more dazzling than the sweeping green expanse of the Mall, with the Capitol authoritatively dominating one end and the Washington Monument extending to the sky at the other. Lining either side, stretching all the way from 15th Street to 1st Street, are two rows of great museums. It's a splendid sight, and one with more than a little significance. In this country's capital, museums have a starring role.

From June 10 to 14, more than 3,000 museum people from around the country will descend on Washington for the AAM's 79th annual meeting, putting the city's museums even more squarely in the limelight. As we considered how to introduce MUSEUM NEWS readers (many, we hope, annual meeting delegates) to the parts of Washington we especially like, we assumed they would certainly know about the grand glories between 15th Street and 1st Street.

But Washington's museums aren't all on the Mall. For a change, we decided to let our readers in on some of the city's small surprises — from the Textile Museum in Kalorama to Frederick Douglass' home across the city in Anacostia. We asked longtime Washington resident and writer Ed Applewhite, the author of *Washington Itself*, to tell us about some of his favorite museums. Bypassing the city's better-known institutions, he came up with some that are not even listed in the *Official Museum Directory*, all proof of the wealth and diversity of museums far beyond the Mall.

Two other articles in this issue will, we hope, encourage readers to come to Washington for what will surely (for yet another year) be the AAM's biggest annual meeting ever. Donald Duckworth writes about the Smithsonian Institution's new support center, a state-of-the-art storage, research and conservation complex in Silver Hill, Maryland, well worth a visit during the annual meeting. Also well worth a visit are the offices of your elected representatives, so Helen Hooper offers some pointers for effective grassroots lobbying on behalf of museums.

Also in this issue — since the April MUSEUM NEWS is traditionally a miscellany — Paul Ganz describes the continuing tug-of-war over admission fees, and Catherine Bostron reviews recent artists' rights legislation in California and New York.



And finally, there's a new name on the MUSEUM NEWS masthead, because last month we welcomed a new associate editor. Tracey Linton Craig has joined the AAM publications staff, with responsibilities related both to MUSEUM NEWS and *Aviso*. Tracey knows museums from her work at the American Association for State and Local History in Nashville, Tennessee. From 1980 until 1983, she was on the staff of *History News*, the AASLH's monthly magazine, first as editorial assistant and then, for two years, as assistant editor. While at AASLH, Tracey also compiled and edited the *Directory of Historical Societies and Agencies in the U.S. and Canada*.

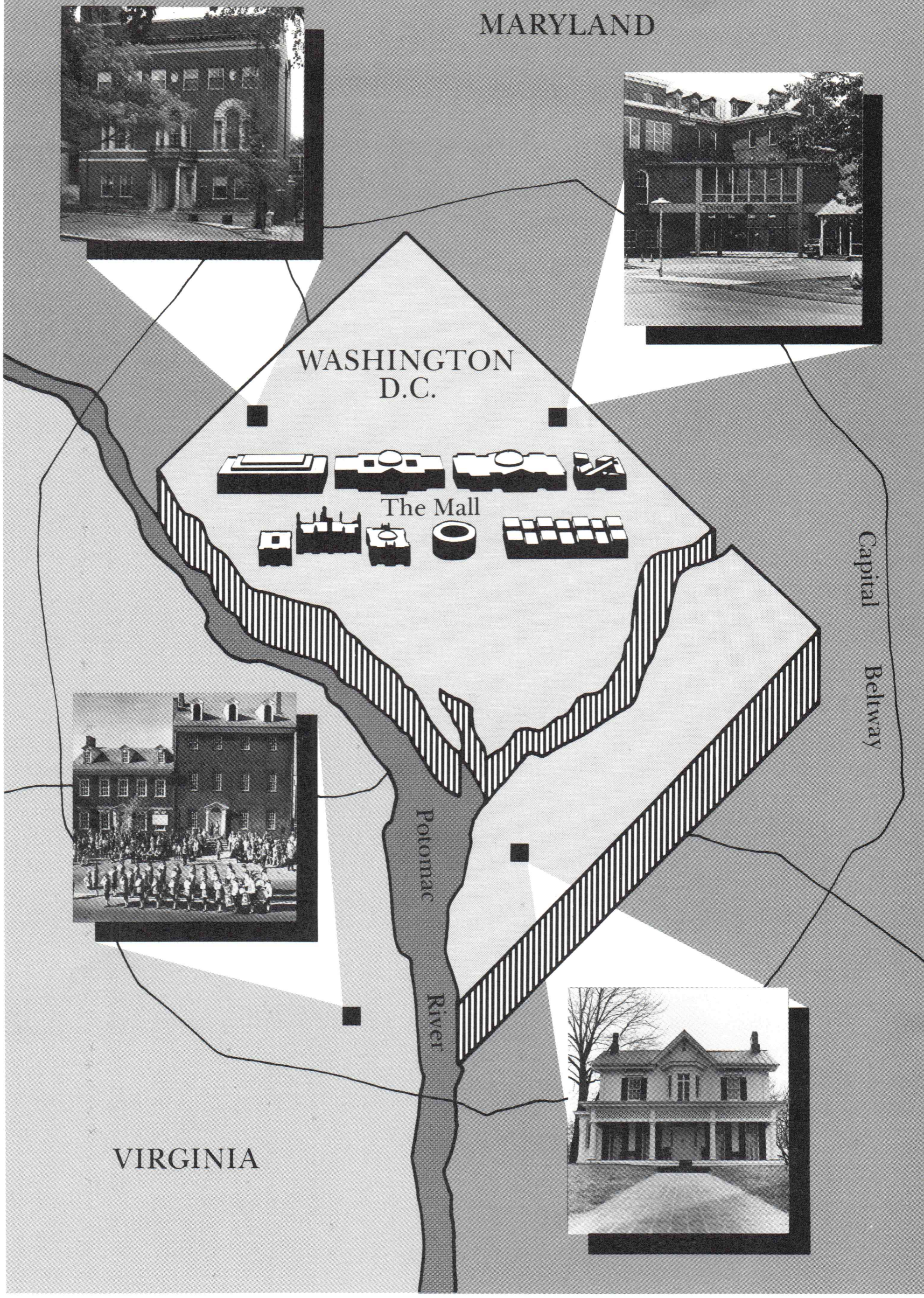
Migs Grove, associate editor since 1981 and an AAM staff member since 1976, has left the association to become publications coordinator for the International Exhibitions Foundation, a Washington-based organization that plans and circulates traveling exhibitions.

Ellen Cochran Hicks

It's Not All on the Mall

A Personal Look at Washington's Other Museums

E. J. Applewhite



The Smithsonian Institution—with its affiliated National Gallery of Art and particularly the recent proliferation of its many other collections embracing paintings, sculpture, photography and design—has established the nation's capital as the second most important city of art museums in the Western Hemisphere. What is perhaps not so well recognized is the rich variety of smaller, independent museums that Washington is also home to, not only art museums but specialized forays into the encyclopedic range of interests of the Smithsonian itself. The result is not just an agglomeration of shelters for more and more tangible objects but a critical mass of complex curatorial programs ranging from the polemical (as in the firearms display at the National Rifle Association) to the arcane (the Islamic Center) to the exhaustive (the treasury of microscopes at the Armed Forces Medical Museum) to the idiosyncratic (the Masonic memorabilia of the Scottish Rite Temple). A few of these collections are purely local in interest, but many have a national constituency of professional or religious or academic advocates—a broad array of private, institutional and adversary collections and archives in fruitful juxtaposition, suggesting a potential for further comparison and cross-disciplinary stimulus offered by the simple fact of urban propinquity.

Since I intend in this article to focus on the diversity of Washington's smaller museums, I can dispense not only with the grand complex of the Smithsonian, both on and off the Mall, but with the Library of Congress, the Corcoran Gallery of Art, the Phillips Collection and the Folger

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Shakespeare Library as well. They are all well known because few other cities anywhere have anything quite like them. The Library of Congress excels all other national libraries of the world in the wealth of its holdings in languages other than English. The Corcoran with its focus on American art is a gallery as old as New York's Metropolitan Museum and Boston's Museum of Fine Arts. The Phillips is the first museum of modern art probably anywhere. And the Folger puts even the British Library out of the Shakespeare business.

With that said, let me turn now to the city's lesser glories, discussing, in turn, collections of decorative and fine arts, specialized collections, military museums, historic house museums, and future museums in prospect.

Collections of Decorative and Fine Arts

Such great houses as Dumbarton Oaks, Hillwood, the Phillips Collection and the Textile Museum have become Washington museums by the happenstance that their founders — the Blisses, Marjorie Merriweather Post, Duncan Phillips and George Hewitt Myers — were residents here. The galleries of Howard University and the University of Maryland are outgrowths of established academic departments. All the other collections of art and antiques are related in one way or another to the city's role as a national and world capital: the Daughters of the American Revolution as a patriotic organization, the Museum of Modern Art of Latin America in its affiliation with the Organization of American States and the State Department's Diplomatic Reception Rooms in primary service to official ceremonies.

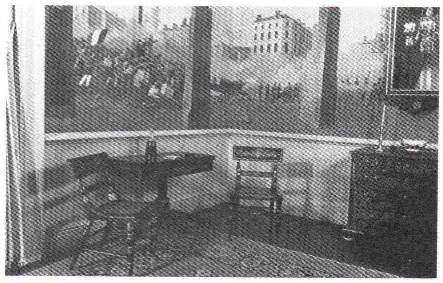
View of the west and north sides of the Thomas Jefferson State Reception Room, Department of State

ARTS CLUB OF WASHINGTON
2017 Eye Street, NW

This well-preserved Georgian style house was the residence of James Monroe while he was secretary of state. It is now operated as a nonprofit organization that sponsors exhibitions and supports local artists.

DAUGHTERS OF THE AMERICAN REVOLUTION MUSEUM
1776 D Street, NW

A museum of American decorative arts to 1830 with 29 period rooms furnished by state chapters and a wide variety of artifacts of the Revolutionary War era.



Daughters of the American Revolution Museum. This year's meeting in June will feature walking tours of Washington museums, including the DAR and others in this article.

DIPLOMATIC RECEPTION ROOMS
Department of State, 23d and C Streets, NW

Like gifts to educational institutions, gifts to the U.S. government are tax exempt and, as a result, exceptionally fine American period furniture and decorative arts objects have been acquired by the State Department — through its Americana project — to furnish its diplomatic reception rooms for the entertainment of distinguished foreign visitors.

The museum operates under considerable restraint, as its primary reason for being is to serve as a reception area for official social functions, and it is located one floor above the offices of the secretary of state. The department has gone to considerable lengths to open these rooms to the public — with visitors at the rate of about 1,000 a week. Reservations have to be made in advance, and visitors must go through airport-type security screening at all times.

The building was not originally designed with period rooms in mind, and the top floor has been extensively altered to accommodate the higher ceilings of an earlier and more gracious era, with the result that a Palladian triad of windows of the remodeled interior may be seen peeking over an exterior parapet of a starved classical facade of sheer limestone. The south terrace of the diplomatic rooms affords a breathtaking view over the Mall, the Lincoln Memorial and Arlington Cemetery.

In the space of two decades the curator of the diplomatic rooms, Clement E. Conger, has shrewdly amassed, in four rooms of varying size and shape, one of the nation's ranking collections of American furnishings and decorative arts — of which perhaps the two rarest examples are a stand-up table desk used by Thomas Jefferson in writing portions of the Declaration of Independence and an English Sheraton tambour desk on which the Treaty of Paris was signed in 1783.

Music Room, Dumbarton Oaks

DUMBARTON OAKS
1703 32d Street, NW

A center for graduate study in Byzantine history, pre-Columbian art and archeology and landscape architecture. Operated as a part of Harvard University, the complex embraces the leading Byzantine study center and library in the United States, a display of pre-Columbian art in a gemlike setting designed by Philip Johnson and 16 acres of gardens planned by Beatrix Ferrand.

HILLWOOD
4155 Linnean Avenue, NW

This unique mansion of 44 rooms with a garden of 25 acres was the residence of Mrs. Marjorie Merriweather Post, who, when she died in 1973, endowed a foundation to maintain the house and its furnishings. Examples of French and Russian decorative arts are displayed in an opulent setting, with the Russian collection described as the most representative outside of Russia. Tours must be arranged in advance.

HOWARD UNIVERSITY GALLERY OF ART
2455 6th Street, NW

Contains a permanent collection of Afro-American and American art as well as temporary exhibitions in connection with the university's undergraduate and graduate art study programs.

MUSEUM OF MODERN ART OF LATIN AMERICA
201 18th Street, NW

The first such museum anywhere in the world. Under the aegis of the general secretariat of the Organization of American States, it has fine examples of work by all the most prominent Latin American artists.

TEXTILE MUSEUM
2320 S Street, NW

This museum was founded in 1925 by an enthusiastic collector, George Hewitt Myers, in what was once his own home. The collection concentrates on the cultures of the Orient, Near East and Africa. Complete library, curatorial and docent programs, with an interesting museum shop.

UNIVERSITY OF MARYLAND ART GALLERY
Art/Sociology Building, College Park, Md.

A permanent collection of 20th-century American prints and paintings and a study collection of African tribal sculpture. Six to eight special exhibitions throughout the academic year.

Hillwood

Specialized Collections

Washington's many specialized museums tend to be outgrowths of partisan or advocacy interests expressive of social and cultural causes with a national constituency. The Columbia Historical Society, like the Old Conduit Road Schoolhouse, is purely local. All the other institutions are national or cultural in scope and have taken root in the capital for reasons of historical circumstances or political symbolism. The Folger Shakespeare Library was established here in order to provide scholars with convenient access to the Library of Congress — which is in fact just across the street. The history and culture of black Americans are documented in the Bethune Museum and the Howard University Museum; the scientific and geographic curiosity of young and old finds expression in the home of the *National Geographic Magazine;* the Jewish people have their worldwide service organization in the B'nai B'rith International; the Muslims in the Islamic Center; the building industry in the National Building Museum; horticulturists at the National Arboretum; the deaf of the world at the Volta Bureau; psychologists and psychiatrists at the St. Elizabeth's Hospital Museum; patriots and genealogy buffs at the Anderson House of the Society of the Cincinnati; sportsmen and arms bearers at the National Rifle Association; blood donors and volunteers at the American Red Cross; Latin Americans at the Organization of American States; military medicine scholars and pathologists at the Armed Forces Medical Museum; and Masons at the House of the Temple, Scottish Rite. Other specialized collections maintained by the government as museums but not associated with the Smithsonian Institution are the National Archives, the Supreme Court, the Federal Bureau of Investigation and the Naval Observatory, all of which have popular exhibits of historical and professional interest.

AMERICAN RED CROSS
17th and D Streets, NW

This is a memorial building containing memorabilia and exhibits on the founders and early leaders of the Red Cross and graphic descriptions of its continuing activities.

ANDERSON HOUSE
Society of the Cincinnati, 2118 Massachusetts Avenue, NW

This palatial town house was built by Mr. and Mrs. Larz Anderson in 1905, when footmen kept wood fires burning in the fireplaces all day. It is now the national headquarters of the Society of the Cincinnati, eldest sons of descendants of officers of the Revolutionary War. There is a superb display of French military miniatures, a diorama of the Battle of Long Island and much colorful regalia of the Revolution, as well as a library of 10,000 volumes of the military history of the period.

ARMED FORCES MEDICAL MUSEUM
Armed Forces Institute of Pathology, Walter Reed Army Medical Center, 14th and Dahlia Streets, NW

Here is the museum impulse in its purest form, reflecting the self-regard of an institution—the Medical Corps—and its professional triumphs. You couldn't have cures until you could see the tissues and study pathology, and you couldn't do that until you had better microscopes. It's all here, with dramatic vignettes of the Civil War era in a collection guaranteed to engross the most jaded visitor.

AUSTRALIAN EMBASSY CHANCERY
1601 Massachusetts Avenue, NW

Unique among Washington embassies, the Australians maintain a permanent exhibition of Australian handicrafts, pottery and leatherwork open to the public on the ground floor of their chancery. From time to time the permanent exhibit is replaced by temporary shows of topical interest—such as architectural designs for the new Parliament buildings in Canberra.

BETHUNE MUSEUM AND ARCHIVES
1318 Vermont Avenue, NW

This restored Victorian town house with five galleries of documentation of the history of black women in America was purchased by subscription in 1943 as the residence and headquarters for Mary McLeod Bethune, founder and first president of the National Council of Negro Women. It now houses the largest collection in the nation of materials relating to the history of black women as leaders in the fields of civil rights, employment, education, health and housing. In addition to sponsoring temporary exhibitions, it maintains a professional program of archive preservation and reference.

B'NAI B'RITH INTERNATIONAL, KLUTZNICK MUSEUM
1640 Rhode Island Avenue, NW

This headquarters of the oldest and largest Jewish service organization maintains a National Jewish Visitors Center and on its ground floor the Klutznick Museum, with a permanent collection of Jewish ceremonial and folk art and an active program of temporary exhibitions.

CAPITAL CHILDREN'S MUSEUM
800 3d Street, NE

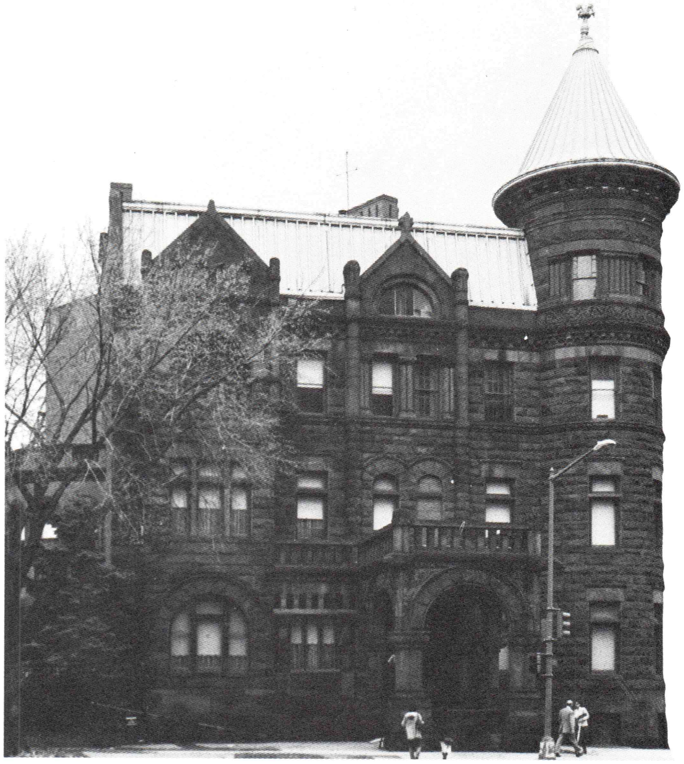
This innovative "hands-on" museum designed to help children learn by doing has been converted from a former Catholic convent and hospital complex in the heart of an inner city neighborhood. Exhibits range from technology through the arts and humanities: a Metricville, a Mexico Room, a newspaper City Room, an Ice Age Cave, a Tower of Babel with recorded languages, a Future Center with computer classes in Logo, and working mechanical models—all within a child's reach and scale. A gift shop functions as a Penny Exchange.

COLUMBIA HISTORICAL SOCIETY, CHRISTIAN HEURICH MANSION
1307 New Hampshire Avenue, NW

A German brewer who brought Washington Senate beer built this Romanesque Revival castle in 1892-94; it's not just ornate, it's encrusted. It survives intact as furnished by the third Mrs. Heurich in 1900, when she left the 31-room mansion to the Columbia Historical Society. The society is an educational and research organization that maintains a library of original documents and annual publication of records pertaining to the history of the Federal City. The large and charming garden is open to the public.

EXPLORERS HALL
National Geographic Society, 17th and M Streets, NW

In this handsome marble palace the colorful pages of the *National Geographic Magazine* become incarnate in three dimensions. The permanent exhibits place the visitor at the edge of the unknown, exploring all those areas of adventures that the society, which describes itself as the world's largest scientific organization, has reported on since it was founded in 1888. There are also at any given time at least two or three special exhibitions presented with equal imagination and panache.



Columbia Historical Society, Christian Heurich Mansion

Anderson House, Headquarters and Museum of the Society of the Cincinnati

Capital Children's Museum

HOUSE OF THE TEMPLE
Scottish Rite, 1733 16th Street, NW

John Russell Pope's reincarnation of the Mausoleum of Halicarnassus is probably the finest Masonic temple anywhere; certainly the Council Chamber—88 feet high—is the grandest room in the city. Displays include a Dynamic Freedoms Room with pictures of the graves of the Signers of the Declaration of Independence, a Masonic flag of Buzz Aldrin and Gen. Douglas MacArthur's cane. Robert Burns was a Mason, and the Scottish Rite has the largest collection of Burnsiana outside of Glasgow.

HOWARD UNIVERSITY MUSEUM
Founders Library, Howard University Quadrangle, 6th Street at Howard Place, NW

The Howard University Museum was founded in 1979 as an affiliation of the university's Moorland-Spingarn Research Center, a leading repository of documents and artifacts that promise to recapture the history and culture of black people in Africa, Latin America, the Caribbean and the United States. Through a worldwide program of acquisitions the museum and the center have garnered rare documents of the slave trade dating from the 16th century, and the many engravings, daguerreotypes, photographs and phonograph recordings constitute an active collection for study and research in the context of the university's teaching programs.

The *raison d'être* of the museum was eloquently summarized in its inaugural prospectus: "One should always remember the 20 million Africans who caught the last glimpse of the African continent as they left Gorée island, off the coast of Senegal, for strange lands. There was little hope, at that time, that their culture would be preserved."

INTERIOR DEPARTMENT MUSEUM
C Street between 18th and 19th Streets, NW

Exhibits arranged by the department's separate bureaus present a comprehensive view of the history and functions of the Department of the Interior over the past century. The main divisions are Indian Affairs, Geological Survey, Bureau of Mines, Fish and Wildlife Service, Land Management, Territories and the National Park Service. An Indian arts and crafts shop adjoins.

ISLAMIC CENTER
2551 Massachusetts Avenue, NW

The most important part of the Islamic Center is the mosque itself, which is open to visitors. The requirement that they remove their shoes is made less onerous by the deep-piled Persian rugs with which the floors are carpeted. The center is supported by diplomatic missions of almost 40 predominantly Muslim countries. It maintains a library and publishes an annual calendar for the guidance of worshipers.

The National Building Museum in the Old Pension Building will host a dance during the annual meeting.

NATIONAL AQUARIUM

Department of Commerce, 14th Street between Constitution Avenue and D Street, NW

This 110-year old aquarium in the basement of the Commerce Department was run for years by the Fish and Wildlife Service of the Department of the Interior. It was one of the first targets of Reagan administration budget cuts and now barely survives with admission fees to a private concessionaire. A newly formed National Aquarium Society seems to have vague jurisdiction.

NATIONAL BUILDING MUSEUM

Old Pension Building, 440 G Street, NW

The Pension Building, designed in 1881 by Gen. Montgomery C. Meigs of the U.S. Army Corps of Engineers, is a spectacular monument to 19th-century building technology. It is a copy of Rome's Palazzo Farnese, but with interior columns larger than those of Baalbek. Although the government maintains the building, the new museum is a private nonprofit organization operating as a national center to preserve and interpret documents and visual archives relating to America's building heritage and as a focal center for all segments of the building industry. There are no exhibits yet, but you can have a tour of the building.

NATIONAL CAPITAL TROLLEY MUSEUM

1313 Bonifant Road, Wheaton, Md.

Trolleys peaked in the nation around 1910 and died out in the capital in 1962. Here are two car barns full of antique trolleys, many in working order run on two miles of track by members of this dues-paying nonprofit organization.

NATIONAL RIFLE ASSOCIATION FIREARMS MUSEUM

1600 Rhode Island Avenue, NW

Open to members and visitors, this display of 3,500 American firearms in sequence of development started out with a rather indiscriminate policy of acquisitions—"about as choosy as the Fairfax County dog pound," observed a volunteer curator—but a new professional staff is beginning to introduce more rigorous curatorial standards.

OLD CONDUIT ROAD SCHOOLHOUSE

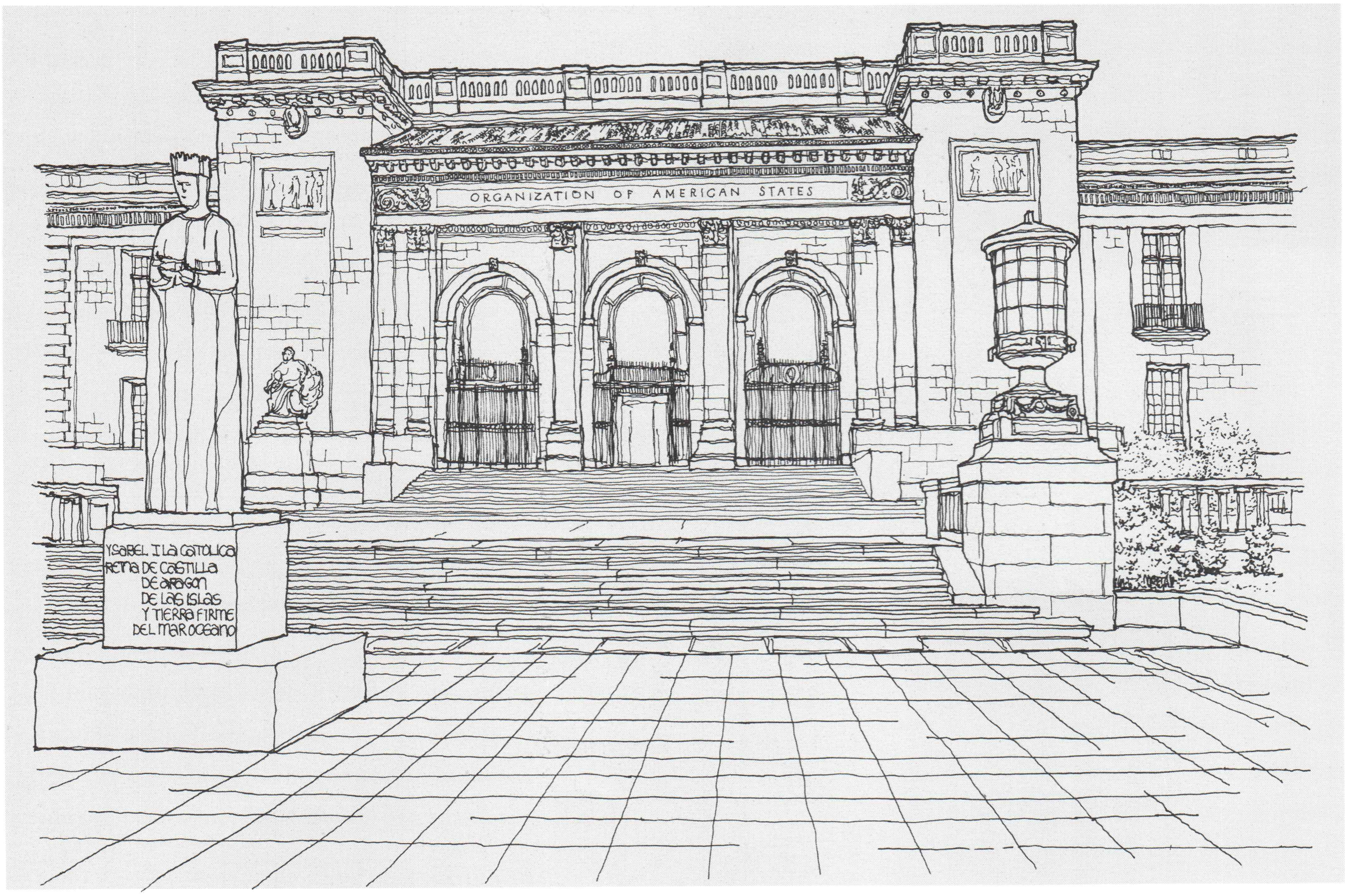
4954 MacArthur Boulevard, NW

The historic schoolhouse, which is on the National Register, is maintained as a public service by the privately funded Children's Museum of Washington, Inc. It has a toy theater and library of French and Spanish books for young people.

ORGANIZATION OF AMERICAN STATES

17th Street at Constitution Avenue, NW

Formerly the Pan-American Union, this largely ceremonial House of the Americas is maintained by the general secretariat of the Organization of American States. There is a tropical patio with exotic plants from Latin America and sculpture drawing from Aztec, Inca, Mayan and Zapotecan themes. There is also a Hall of Heroes, an art gallery and a gift shop with Latin American arts and crafts.



Organization of American States

ROCK CREEK NATURE CENTER AND PLANETARIUM
5200 Glover Road, NW

This library, planetarium and orientation center relating to the ecology of Rock Creek Park are operated by the National Park Service.

ST. ELIZABETH'S HOSPITAL MUSEUM
Center Building, 2700 Martin Luther King, Jr., Avenue, SE

St. Elizabeth's Hospital is the federal government's first mental hospital, and in many ways its history parallels the history of psychiatry and mental health care in the United States. Here is the desk of Dorothea Dix and the board room table where Smithsonian secretary Joseph Henry sat as a St. Elizabeth's trustee—not to mention relics of its most famous patient, Ezra Pound. The museum is open to the public but, due to severe budgetary restrictions, only by appointment in advance.

U.S. BOTANIC GARDEN
Maryland and Independence Avenues, SW

The collections of more than 300 kinds of chrysanthemums, 500 orchids, azaleas, cycads, lilies and cacti in a Beaux-Arts limestone and glass conservatory rival those of any in the world. Administered, as one might expect, by the architect of the Capitol.

U.S. NATIONAL ARBORETUM
24th and R Streets, NE

Here in far Northeast Washington are 444 acres devoted to research on trees and shrubs. Special collections include azaleas, roses, dogwoods, herbs, shade trees and flowering shrubs, as well as a Bonsai Collection given by the Japan Foundation and the Gotelli Collection of dwarf conifers. Administered by the U.S. Department of Agriculture.

VOLTA BUREAU
3417 Volta Place, NW

Operated as a nonprofit membership association, the bureau displays antique hearing aids and ear trumpets. The library of Alexander Graham Bell and his father, with books dating from the 1500s through the 1920s, constitutes an exhaustive collection of literature on hearing impairment. Research emphasizes oral methods of instruction for the deaf. Open to the public, but by appointment only.

WASHINGTON DOLLS' HOUSE AND TOY MUSEUM
5236 44th Street, NW

Founded by Flora Gill Jacobs, the author of two standard texts on dollhouses, the collection contains American and European dollhouses, toys and games, mostly Victorian, all of them antique.

Military Museums

There are 104 specialized military museums and historic sites at military posts and installations throughout the nation; thus it is not surprising that half a dozen of these are in the Washington area. The major military museums are adjuncts of the history divisions of the respective services, with the U.S. Army and the Marine Corps maintaining exhaustive libraries and archival collections. Perhaps what distinguishes the military museums more than anything else is their curious association of two disparate pursuits and impulses: sentiment and technology.

NATIONAL GUARD MEMORIAL, HERITAGE GALLERY
1 Massachusetts Avenue, NW

This is a memorial to the famous Minute Man who promised to take arms at a minute's notice, fought at Lexington and Concord and held the line at Bunker Hill. The notion of the citizen soldier is now enshrined by the National Guard Association, which functions as a political lobby as well as a fraternal organization. There are dramatic audiovisual representations of military engagements of the Revolutionary War as well as exhibits of Nazi military regalia captured by National Guard units in World War II.

OLD GUARD MUSEUM
Building 249, Fort Myer, Va.

This museum traces the history of the army's oldest and proudest regiment, the 3d U.S. Infantry—the Old Guard. When the unit is not otherwise closing with and destroying the enemy, it serves as the capital's official ceremonial troop and stands vigil at the Tomb of the Unknown Soldier. Near the museum is the tomb of Gen. John J. Pershing's mount Blackjack and the Old Guard Caisson Platoon Building.

PENTAGON
Arlington, Va.

Public visitors used to be free to wander almost anywhere through this vast labyrinth that is home to the secretary of defense, the joint chiefs of staff and the National Military Command Center, but tightened security now mandates escorted tours for visitors throughout the day. There are four corridors of permanent exhibits: the MacArthur Corridor displaying the general's uniforms and memorabilia, the Marshall Corridor with pictures and documents, the ANZUSS (Australia-New Zealand-United States) Corridor and the Military Women's Corridor. The Navy, Marine Corps and Air Force maintain a variety of temporary exhibits.

U.S. ARMY ENGINEER MUSEUM
Fort Belvoir, Va.

The collection on display is a series of curiosities unencumbered by any systematic theme. It emphasizes the combat role of the Corps of Engineers—mine clearing and bridge building—rather than its peacetime pursuit of dams and waterways.

U.S. MARINE CORPS AVIATION MUSEUM
Quantico, Va.

Japanese Zeros and suicide planes are shown together with representative U.S. planes, fully restored and in technical flying condition. The drafty hangars are closed during winter months.

U.S. MARINE CORPS MUSEUM
Washington Navy Yard, M and 9th Streets, SE

Two centuries of Marine Corps history, with graphic tableaux of the Halls of Montezuma and the Shores of Tripoli. There are plenty of trophies, regalia and colorful personalities. It's the best military museum in the capital.

U.S. NAVY MEMORIAL MUSEUM
Washington Navy Yard, M and 9th Streets, SE

The visitor can climb in gun mounts and scan through submarine periscopes. There are atom bombs, torpedoes, WAVE uniforms, dioramas of battles and scale models of warships, ancient and modern. This is a memorial museum, and the presentation, accordingly, is sentimental and eclectic rather than expository.

Navy Memorial Museum

Historic House Museums

Washington's most historic and familiar house—the oldest government building in the city—is the White House itself. The city's other historic houses range from examples of domestic simplicity to the urbane and palatial, preserving a variety of social artifacts and architectural styles.

One of the most interesting historic houses is Barney Studio House on Sheridan Circle; it is not discussed here because it is affiliated with the Smithsonian's National Museum of American Art.

ARLINGTON HOUSE, ROBERT E. LEE MEMORIAL
Arlington National Cemetery, Arlington, Va.

Mrs. Lee's Custis family mansion dominates the Arlington landscape. Aside from its rich historical associations, it epitomizes the life of an early 19th-century farm. Administered by the National Park Service.

BELMONT HOUSE
Eastern Star Temple, 1618 New Hampshire Avenue, NW

Arguably the finest Beaux-Arts mansion in the capital, the house is open only to Masons and members of the Eastern Star.

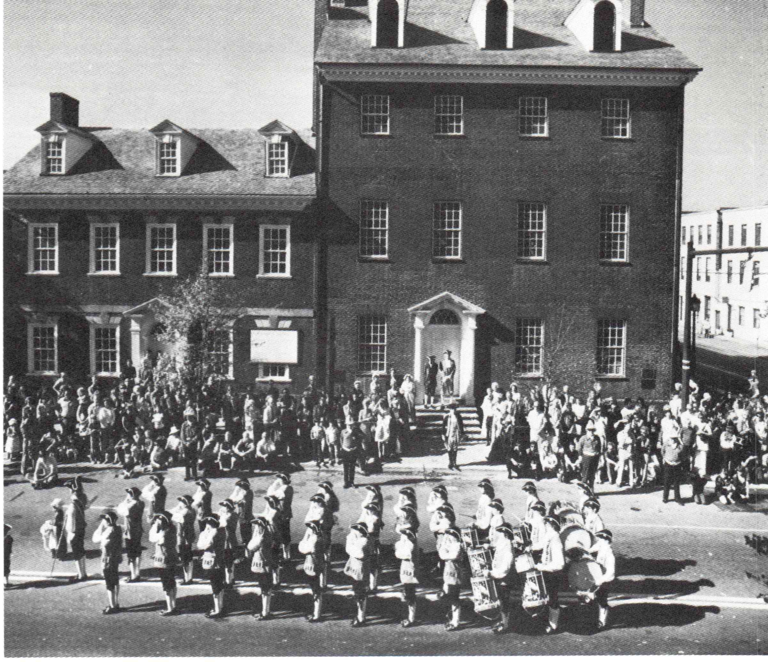
DECATUR HOUSE
748 Jackson Place, NW

This austere residence was designed by Benjamin Latrobe. Although Commodore Stephen Decatur, who built it, lived there only 14 months, it was the continuing residence of prominent statesmen until 1957, when the National Trust for Historic Preservation took it over as its headquarters. It is now operated as a Trust property.

DUMBARTON HOUSE
2715 Que Street, NW

The house is the national headquarters of the National Society of Colonial Dames of America, a patriotic society of descendants of prominent leaders of colonial America—judges, magistrates, ministers and Signers of the Declaration of Independence (not necessarily military leaders)—who served prior to July 4, 1776. The National Society is the largest of three different societies of Colonial Dames and has chapters and maintains house museums in 42 of the 50 states of the Union.

Dumbarton House, which was removed from its original site in the middle of what is now Que Street in 1915, is similar in design to Woodlawn Plantation near Mount Vernon in nearby Virginia. Both inside and out it is a composite of architectural and decorative elements from various sources and periods, mainly between 1790 and 1810. It is the only Federal residence of historic interest open to the public the year round in Georgetown. The furnishings are authentic and displayed in a domestic setting of elegance, together with memorabilia of the Washington and other Virginia families.



Annual "review of the troops," Gadsby's Tavern Museum. Annual meeting delegates will have a chance to tour the museum during an afternoon in historic Alexandria.

FREDERICK DOUGLASS HOME
1411 W Street, SE

This beautiful Victorian residence overlooks Anacostia and the U.S. Capitol. The house and a visitor's center constitute a vivid memorial to the great abolitionist and orator. Operated by the National Park Service.

GADSBY'S TAVERN MUSEUM
134 N. Royal Street, Alexandria, Va.

George Washington really slept here—certainly more often than in any other inn in the country. It is owned and operated by the city of Alexandria and has a very active program of special events and exhibits.

MERIDIAN HOUSE INTERNATIONAL
1630 Crescent Place, NW

This house, designed in the style of a French chateau by John Russell Pope in 1920, is one of the last artifacts of domestic opulence. It is the headquarters of Meridian House Foundation, which operates it as a study center and hospitality service for diplomats and other foreign visitors.

OCTAGON
American Institute of Architects Foundation, 1799 New York Avenue, NW

The Octagon, designed by William Thornton, is second only to the White House in historical and architectural interest. The rooms on the first floor house permanent period furnishings; large galleries on the second floor display temporary exhibitions sponsored by the AIA Foundation.

OLD STONE HOUSE
3051 M Street, NW

Believed to be the oldest pre-Revolutionary building in the District of Columbia, the house is operated by the National Park Service as a relic of middle-class life of the period. It is enhanced by a charming garden.

SEWALL-BELMONT HOUSE
National Woman's Party, 144 Constitution Avenue, NE

The house, a composite of successive Washington architectural fashions, is of interest chiefly for its associations with the cause of woman suffrage.

WOODLAWN PLANTATION AND POPE-LEIGHEY HOUSE
Mt. Vernon, Va.

A fine Federal house reputed to have been designed by William Thornton. There is a period garden and, on the grounds, a Frank Lloyd Wright residence, all operated by the National Trust.

WOODROW WILSON HOUSE
2340 S Street, NW

This Georgian Revival house designed by Waddy B. Wood on a quiet side street of Massachusetts Avenue survives with furnishings intact throughout the house—including a period kitchen and the garage that housed Wilson's Rolls Royce—as of the day Wilson died in 1924. Operated by the National Trust.

Future Museums in Prospect

As recently as the 1950s there were serious proposals to move the capital of the United States from Washington to a more central geographical location such as Denver. Such movements seem to have lost their momentum, and Washington as a capital is now apparently here to stay. One of the city's four future museums in prospect is purely local in scope, but the other three express the interests of broad national constituencies: the Holocaust, the U.S. Army and women in the arts.

HOLOCAUST MEMORIAL MUSEUM
Auditor's Complex (Annexes I and II), Independence Avenue between 14th and 15th Streets, SW
to open in 1988-89

It is a thesis of this museum project that the Holocaust was a unique historical fact of particular devastation to the Jewish people but entailing a moral obligation of remembrance that transcends any single race or nation. As such, it has earned a site facing the Mall. Buildings in the Auditor's Complex are being transferred to the U.S. Holocaust Memorial Council, an agency of the federal government. Funds, on the order of $100 million, are to be raised by public subscription to erect a memorial, a museum and an educational foundation.

MUSEUM OF THE CITY OF WASHINGTON
exhibits to open in 1984-85

A nonprofit organization chartered by the government of the District of Columbia in 1980 as the official museum of the city of Washington. Its emphasis is on educational programs—community outreach—to enhance understanding of the District's history. Plans are to establish exhibits

Woodlawn Plantation will host a festive evening of dessert and dancing to period music.

in local public schools that have been declared surplus. The first permanent headquarters is scheduled for the former Hayes School at 5th and K Streets, NE, near the Capital Children's Museum. Thus the museum's programs will supplement the archival concentration of the Columbia Historical Society (Heurich Mansion) and the Washingtoniana Division of the Martin Luther King, Jr., Library.

NATIONAL MUSEUM OF THE U.S. ARMY
Fort Myer, Va.,
to open in 1988

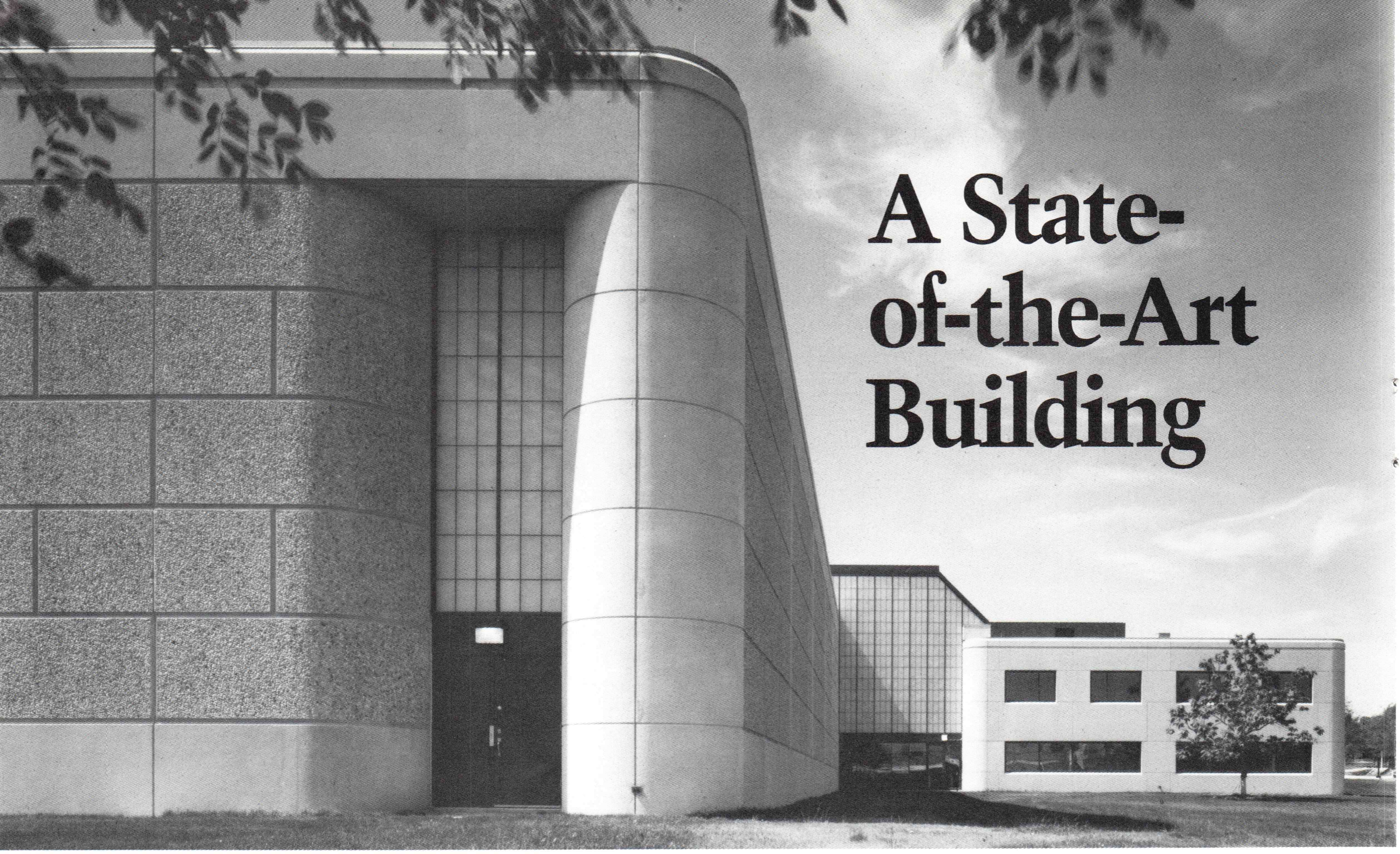
The U.S. Army maintains and operates 61 army museums at military installations throughout the United States—an extensive museum system to be capped by the end of the decade with a National Museum of the U.S. Army on a site at Fort Myer.

NATIONAL MUSEUM OF WOMEN IN THE ARTS
Masonic Temple Building, 13th Street and New York Avenue, NW, current address: 4590 MacArthur Boulevard, NW
to open in 1986

Generations brought up on Rosa Bonheur and Mary Cassatt may be surprised to learn that women have been painting masterpieces for centuries. H. W. Janson's *History of Art*—since the beginning of recorded time—includes no women artists. And it is at least arguable that paintings by women have been discounted in the marketplace ever since the Renaissance.

Such conditions have prompted a Washington collector, Wilhelmina Holladay—and her husband Wallace—to found the National Museum of Women in the Arts, to open in 1986 with an ambitious curatorial program and a constituency that is national in scope. The Holladays have committed their core collection of over 100 paintings by notable women artists. The goal is to build a collection of superior work by women artists, to stimulate exhibitions of fine and traditional arts and crafts and to establish a research archive. The museum has the active support of the Washington Junior League and a national advisory committee.

It is easy to be ambivalent about institutions based on gender, but this museum's prospectus is rigidly nonpolemical: its goal is to fill a recognized vacuum, not to assert a feminist doctrine. Δ



A State-of-the-Art Building

The Smithsonian's New Museum Support Center

W. Donald Duckworth

In May 1983 the Smithsonian Institution dedicated a new and unique building in the Maryland suburbs some 6.5 miles from the main Smithsonian complex on the Mall in Washington, D. C. The facility, called the Museum Support Center, is the end product of many years of planning and analysis by both Smithsonian personnel and a variety of consultants. It is designed to accomplish three specific goals—to provide the optimal physical and biological environmental conditions for the storage of collections, to provide laboratory and office space in support of those collections and to provide facilities for analytical and archeometric research and for training in conservation practices.

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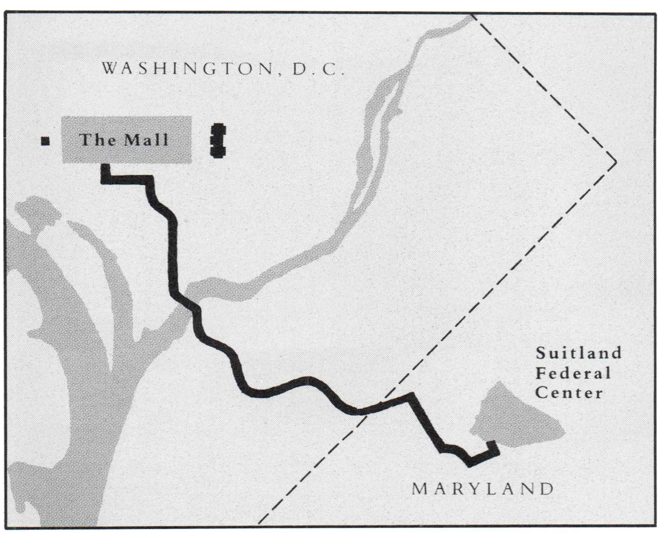
As early as the mid-1960s there was a growing awareness among both curators and administrators within the Smithsonian that the inexorable growth of the national collections was creating a serious problem within the Mall museums, especially the National Museum of Natural History, and gradually consuming space more appropriate and desperately needed for public use, for education, enlightenment and enjoyment. In 1968 the Board of Regents, the institution's governing body, responded by approving the submission of legislation to Congress authorizing appropriations for the planning and construction of museum support and depository facilities in an off-the-Mall location. While passage of planning authorization did not occur until 1975, the Smithsonian was encouraged to define the problem thoroughly, and some funds were made available for acquiring the assistance of consultants in that effort.

By late 1975 the planning effort had produced sufficient results to convince Congress that the need was urgent, the concept sound and the location appropriate. The final factor was most critical inasmuch as distance from the Mall directly influenced the amount of time and effort required to move people and collections routinely between the two locations, a necessary function for support of exhibit and re-

search activities. The site chosen was the southern portion of the Suitland Federal Center, Silver Hill, Maryland. By transfer from the General Services Administration, the Smithsonian acquired several parcels of land, totaling 83 acres, adjacent to the National Air and Space Museum's Paul E. Garber Preservation, Restoration and Storage Facility, which together constituted a total area of 103 acres. The next step in the project was to utilize the funds from Congress to analyze information accumulated on collections and space needs and determine use and function concepts prior to engaging an architectural/engineering team. Internally, Paul Perrot, assistant secretary for museum programs, was designated program director for the project, and an intense planning effort involving all appropriate program and support units was initiated. As a separate but related activity Congress directed the Smithsonian to conduct an inventory of its collections and review its collection management policies and procedures.

In May 1975, from a group of 112 bidders, the Smithsonian selected a joint venture planning and design group headed by the management consulting portion of Coopers & Lybrand to provide advance planning and design for the proposed new facility. The Coopers & Lybrand team, together with Smithsonian personnel, began an in-depth review of the program requirements established by earlier studies. Numerous interviews were held with the curatorial and administrative staff of the units involved, especially in the National Museum of Natural History, which had been designated as the major occupant. Collection data from earlier studies were reevaluated with a stern eye toward elimination of space allocations that could not be reconciled with needs, greater precision in quantifying existing storage space and realistic collection and personnel growth projections. Material handling systems were analyzed, and recommendations were made regarding alternative storage and encasement systems for the collections. The final report submitted by Coopers & Lybrand represented an important milestone in the development of the project in that it contained a great array of carefully compiled planning data relating to program needs and functions. In other words, a detailed compilation of the purpose of the facility, formulated by sustained interaction with the intended users, was developed in advance of initiating the actual physical design of the building.



The Museum Support Center is located at the Suitland Federal Center, Silver Hill, Maryland, about 6 miles from the main Smithsonian complex in Washington.

As the various studies of space needs and program functions were being developed, there was an accompanying evaluation of costs that would be involved. Congress expressed concern over the potential expense of the project, and in 1976 authorizing committees in both the House and Senate suggested that the Smithsonian review the scope of the project with an emphasis on reducing costs. This led to a series of reevaluations during which a variety of reductions in scope and priority shifts were proposed and studied. Ultimately a plan was developed that provided less space for laboratory and office functions, maintained collection storage space as a first priority and placed primary emphasis on laboratory and personnel spaces dedicated to conservation, collection management and training functions.

During the long planning period a number of key issues relating to collection storage, management and conservation had been identified, quantified and debated, primary among them being the question of collections and personnel occupying the same or contiguous space. While museum tradition and practice, at least at the Smithsonian, held that collections and the staff responsible for them should be next door, it became increasingly apparent that this approach was neither cost-effective for the enormous volume of space required nor in the best interests of the collections in relation to their long-term preservation and security. Consequently, a major decision was made to separate collections and staff, and this concept became a fundamental requirement for design of the building. Other design requirements included stringent environmental conditions of 70 degrees Fahrenheit temperature and 50 percent relative humidity; maximum volume utilization for collection storage commensurate with long-term preservation and appropriate access; provision of maximum protection for the collections from all possible biological, chemical or mechanical threats including human activity; capability for future expansion as future needs de-

mand without substantial alteration to existing structures; and provision of interior work spaces that were functional and pleasant, coupled with an exterior designed to evoke a sense of simplicity with distinction and durability—in other words, no Taj Mahal.

With these challenges in mind, the Smithsonian and the General Services Administration, which provided contractural and management services for the project, proceeded to conduct a nationwide search for an appropriate firm to supply architectural and engineering concepts and design. The team ultimately selected was a joint venture group headed by Metcalf Associates/Keyes Condon Florance (Metcalf/KCF) of Washington, D. C. In March 1979 the design and planning for the building began—more than 10 years after the Board of Regents had approved the initial request to Congress.

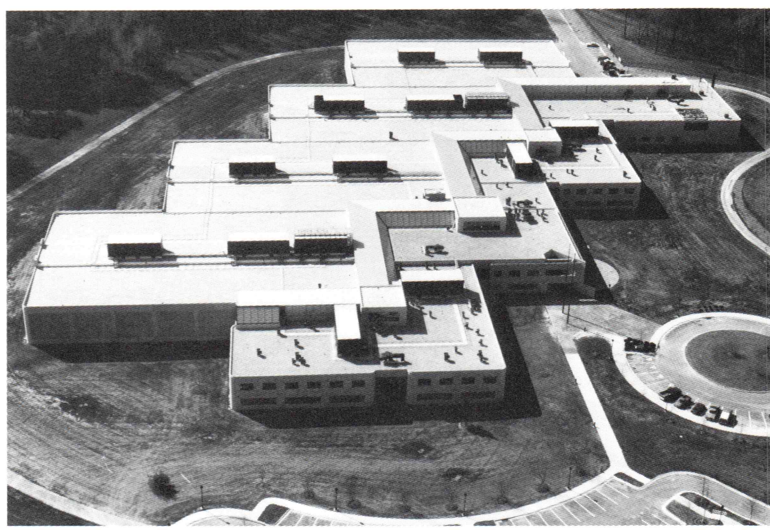
The planning team addressed the design problems with enthusiasm and innovation. The solutions, individually and collectively, were simple, once determined, and resulted in a building that fulfilled virtually every goal with distinction.

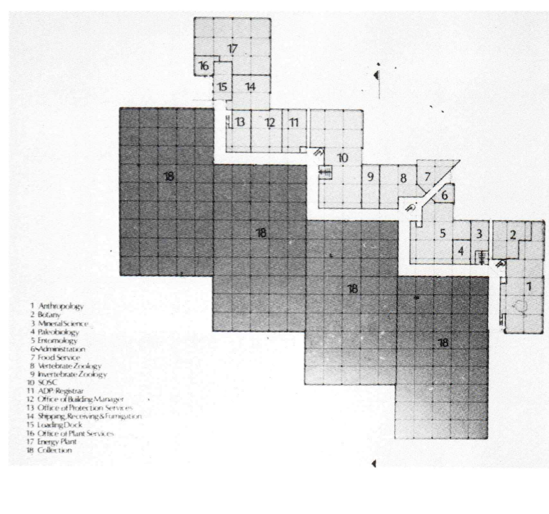
In simplest terms, the building is two separate facilities under one roof, paralleling each other in a series of 90-degree angles and separated by an interior skylit concourse or "street." For collection storage, four large, rectangular, self-contained areas or "pods" are placed side by side but offset by one-third to produce a zigzag effect. Each pod is 150 feet wide, 240 feet long and 25 feet high. Devoid of windows, heavily insulated and environmentally serviced by roof-mounted air handlers, these vast collection areas contain a maximum volume of environmentally stable storage space.

For people activities, a two-story, brightly lit laboratory and office complex provides a cheerful ambience and a panoramic vista of the lawns and forested portions of the site along the north-facing exterior wall and natural lighting through windows overlooking the concourse on the south-facing interior wall.

The interior concourse both separates and connects the two functional areas and provides for circulation, access and transport of collections, services and personnel. In addition, the concourse plays a pivotal role in the security of the facility. Access to the building is limited to a loading dock (for materials and collections) and the main entrance (for personnel). The concourse connects these two entrances, and all people and storage areas are reached independently off this single corridor. All main trunks for services such as mechanical, electrical, telephone and other systems are routed down this large passageway, freeing collection storage spaces of maintenance and repair activities. Service closets as well as rest rooms may all be entered from the concourse without going through laboratory or office areas. Virtually all program office and laboratory spaces have individual access from this corridor, thereby eliminating the need for staff members to pass through other units to reach their own. Thus, building design, coupled with the use of a variety of electronic devices for surveillance and detection, has created an extremely secure facility that can be maintained with minimal security personnel.

Perhaps the greatest challenge faced by the planners and designers was that posed by the need to store massive amounts of collection materials in the most volume-efficient and cost-effective manner in keeping with appropriate access and long-term preservation considerations. After a great deal of study and discussion, it was determined that the best way to achieve this goal was to utilize a standard industrial storage approach. Three levels of steel racking have been modified to meet the special needs of environment and enclosure necessary for museum objects and specimens. The system is free standing within the storage pods, and while in appearance and function it serves as three floors, in fact the access aisles





Aerial view of the Museum Support Center (above). Ground floor plan (right) shows the "street" dividing the center into two separate facilities under one roof.

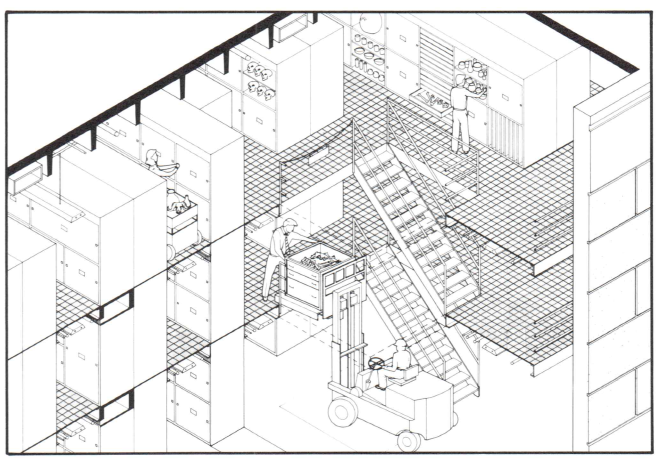
are catwalks above the first level and the storage system extends to the full height of the interior of the storage pod. In this manner the construction costs of three structural floor levels were avoided, as was the additional volume loss those floors would have occasioned. Unlike normal industrial applications, the Museum Support Center storage system employs solid walkways rather than open grating, and the air distribution (for filtered air at constant temperature and relative humidity) and the fire detection and suppression systems are threaded uniformly throughout the structure. All utility and protection systems are monitored by computer and a constantly attended control panel.

In such a large complex—approximately 4.5 acres under roof—and one relatively free of physical barriers, particular care must be exercised to avoid the introduction of pests. For this reason all materials undergo careful inspection by trained personnel and appropriate treatment in large fumigation facilities in the loading dock area before entering the laboratory or storage areas. For the same reason the entry of food into the building is restricted to the dining area (at the main entrance), and other potential means of incidental pest introduction, such as plants for office decoration, are prohibited.

The exterior of the building reflects the simplicity and economy that underlined the planning and design of the entire building. The bold treatment of the precast concrete provides, in addition, a sense of linkage to the Mall museums and conveys the dignity and perpetuity appropriate to its purpose.

As collections and personnel occupy the new Museum Support Center over the next few years, the extent to which the Smithsonian's aims have been fully achieved will become ever more evident. By any contemporary standard, the facility breaks new ground in the never-ending struggle to minimize the unavoidable toll of time on the objects and specimens that represent the physical evidence of human inventiveness and creativity and the environment that influenced and directed them. As S. Dillon Ripley, secretary of the Smithsonian, has put it, "The proposed Museum Support Center . . . is our response to a profoundly felt and urgent need. It reflects our legal and ethical obligation to study, preserve, share, and transmit the uniquely valuable resources that have been entrusted to the nation's care." Δ

Interior view of a storage pod. Each pod measures 150 × 240 × 25 feet.



Three levels of steel racking form the storage systems, which stand freely and extend to the full height of the storage pods.

The "street" runs from one end of the building to the other and provides access to all office and storage areas.

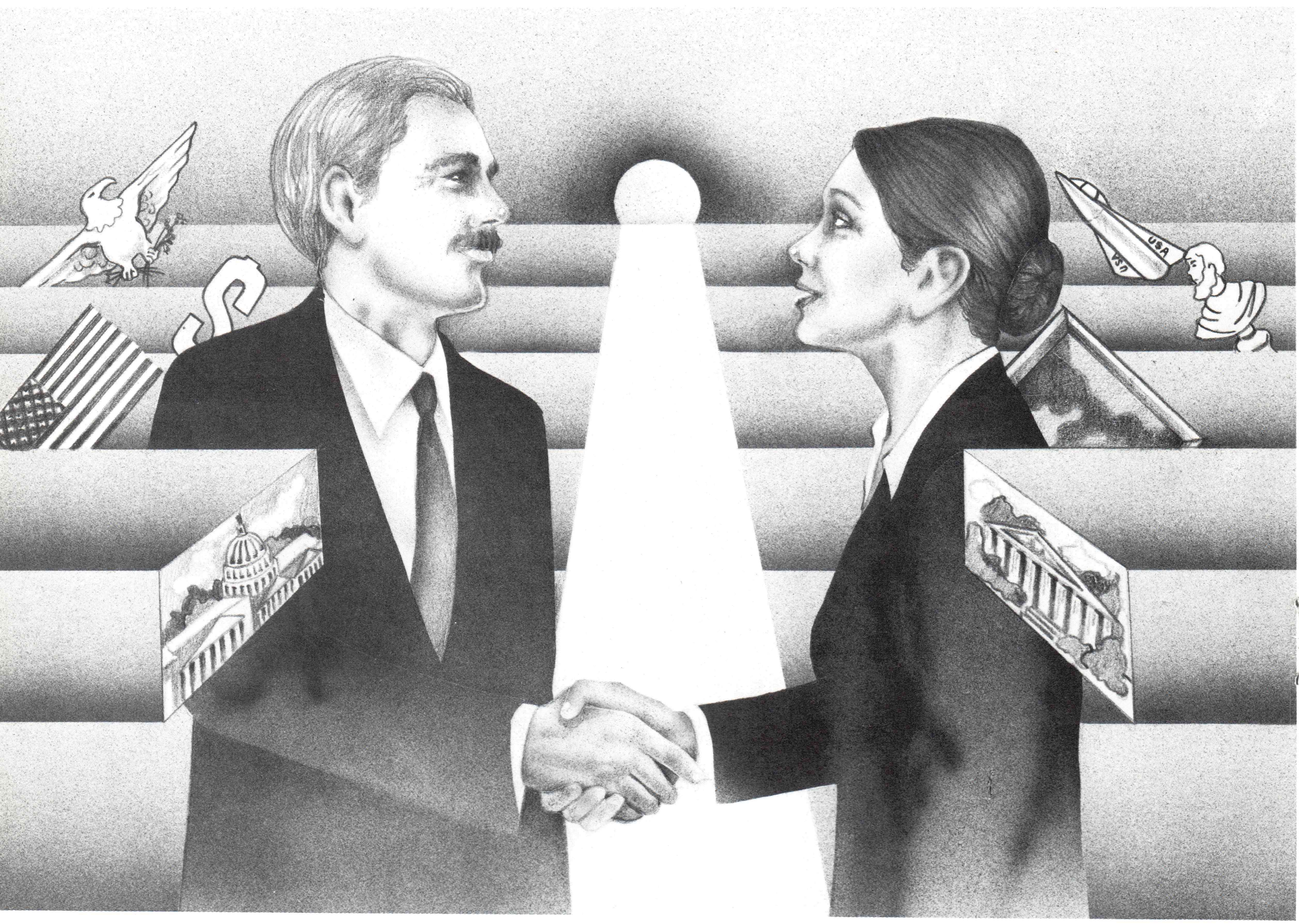
The employee dining area offers a view of the building's forested surroundings.

The Greening of the Grassroots

Lobbying for Museums

Helen Hooper

Grassroots lobbying is an ancient form of political action that has only recently been recognized as a powerful and legitimate influence on lawmakers. The expression itself says something important. Not only does its entry into Washington jargon signal its growing political stature, but it also manages to couple the notion of the grassroots—and its positive connotation of down-to-earth values—with lobbying, which has a less appealing image of slick, high-priced (and perhaps unscrupulous) lawyers employed by big business. Who are the grassroots, anyway, and what do they do when they lobby?



Derived from late 19th-century mining terminology, when it referred to the soil just below the surface, "grassroots" has been the metaphor of choice for several political movements. Senator Albert J. Beveridge told the 1912 Bull Moose Convention, "This party comes from the grassroots. It has grown from the soil of the people's hard necessities." Today the grassroots is a constituency claimed by all politicians, for no one acknowledges being the representative of the elite. Nearly every modern political movement and party asserts it has the true (if latent) support of the grassroots. Election results may not be a precise measure of grassroots support, but success requires a substantial amount of it. Restrictions on the size of campaign contributions, along with the dissolution of predictable voting blocks, have meant that politicians are increasingly dependent on the effectiveness of their appeals to the individual voter. The rising popularity of direct mail fund raising, polling and the heavy use of media advertising in campaigns are part of this trend.

More and more, members of Congress have to work hard to figure out how to please their constituents. But these efforts are not just preliminary electioneering; in a representational democracy, our legislators are expected to know what their constituents need and to use informed judgments in meeting those needs through legislation.

The lawmakers' need for information and analysis of issues affecting their constituents provides an opening for professional lobbyists. Lobbyists try to influence the outcome of legislation under consideration by Congress; that is, they attempt to inform members of Congress of the merits or demerits of bills affecting specific interest groups. There is no such thing as a neutral lobbyist. Most of the talking that goes on on Capitol Hill is done by the paid representatives of associations of businesses and trades. There are also lobbyists representing groups of individuals with common concerns, such as teachers, the handicapped and the elderly. Many of these groups have, in addition, a corollary political action committee that makes contributions to the campaigns of politicians who have supported their specific interests.

None of this constitutes grassroots lobbying, however, because at that level of organization the issues —no matter how basic to the lives of millions of ordinary citizens—are represented by professional lobbyists, "hired guns" who are not likely to be affected in a personal way by the question at hand. No matter how well versed the Washington-based lobbyist is in the intricacies of the legislative process, he is almost always less effective on behalf of an issue than is a well-informed constituent who is directly touched by the legislation. This is the grassroots lobbyist.

Nonprofit institutions—such as museums—are not as well represented on Capitol Hill as are business, industry and trades. Lack of money, time and knowledge of current legislative developments, often combined with a mistaken sense of political powerlessness, have in the past hindered the ability of museum professionals to shape the laws that establish the federal government's restrictions on and opportunities for museums. Increased grassroots lobbying on behalf of museums is needed, and the American Association of Museums has made the development of this activity a high priority. "Grassroots lobbying," in this case, refers not to advocacy efforts aimed at the public at large but to the efforts of members of the public to influence legislators.

Museums are affected by activities on Capitol Hill in the various roles they have as the homes of artifacts of cultural and natural history, as educational institutions, as the sites of research in almost every academic discipline and as nonprofit, charitable institutions or government-owned entities. The range of legislation with significant consequences for museums is therefore broad. The levels of appropriations to agencies that give grants to museums—primarily the Institute of Museum Services (IMS), the National Endowment for the Arts (NEA), the National Endowment for the Humanities (NEH) and the National Science Foundation (NSF)—determine the amount of grant funds available to museums for general operating support, special exhibitions and fund raising through challenge grants. A variety of tax legislation affects museums, from small, highly specific bills—such as the proposed bill to allow artists to claim, for the gift of their works to museums, a tax deduction based on the market value rather than the cost of the materials of the work—to sweeping tax reform measures, particularly those involving incentives for charitable giving and the activities of the nonprofit world. In addition, special initiatives, such as those currently of interest in the area of science education, can have a tremendous impact on the financial status of museums, the kinds of activities they undertake and the ways in which they are perceived by different institutional communities.

In a representational democracy, our legislators are expected to know what their constituents need and to use informed judgments in meeting those needs through legislation.

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A number of legislative issues of interest to museums are now before Congress. The appropriations bill is in the process of running its annual course through the legislature, and it is always important for the museum community to play a role in the consideration of funding bills by defining its needs and the ways in which federal funds can appropriately meet them. The president made his recommendations to Congress in January; House and Senate committees are now separately deliberating the wisdom of that proposal and formulating their own recommendations for the federal fiscal year beginning on October 1.

While the process of developing the appropriations bill is more or less the same from year to year, the substance of the discussions that take place in that context and the funding levels ultimately agreed upon are by no means predictable. Even though the legislative process appears to be rigidly defined by complex rules, it is by design porous and open to the influence of the general public at nearly every stage. Almost every bill of interest will undergo at least a few changes in its course through Congress. It is imperative that the museum community understand how it can help shape those that will put federal funds to use in museums.

Another issue under consideration this year will be the upcoming reauthorization of the National Foundation on the Arts and the Humanities Act (NFAH). The NFAH includes the IMS, the NEA and the NEH. The reauthorization process involves a reconsideration of the function of these agencies and the range of future funding levels. A new authorizing bill will allow these agencies to continue to exist and to receive and distribute federal funds for a set period of time (probably five years) and will refine, where necessary, the existing authorizing legislation's description of the activities the agencies are to undertake. Both broad, philosophical and policy questions as well as questions relating to administrative procedure are likely to arise in the course of discussion on the new authorizing bill. Museums can see that their needs are recognized not only by testifying at hearings before the authorizing committees but also by writing and visiting the members of these committees to describe the ways in which the IMS, the NEA and the NEH could serve the museum community more effectively.

In addition, a number of tax issues are before Congress, some of which have significant consequences for museums. Congress is particularly interested in the problem of tax abuses involving charitable donations of appreciated property to museums, and it is incumbent on museum professionals and trustees to discuss with their legislators the real size of the problem (it is much smaller than many on Capitol Hill seem to believe) and the most effective and acceptable techniques for curbing any abuse that does exist.

How does one go about lobbying on behalf of museums? Lobbying involves contact with a member of Congress, preferably through a visit to his office. Congressmen and senators can be visited in offices in their home districts and states, or in Washington. You can arrange for a time by calling the office and asking to speak to the appointments secretary or by requesting the AAM Legislative Program to make the appointment for you. It is a good idea to inform the Legislative Program in any case; we can help you prepare for the meeting by providing important back-

Congressional Committees Important to Museums

Names in order of seniority.

Appropriations Subcommittees

These set the annual funding levels for agencies.

Institute of Museum Services, National Endowment for the Arts, National Endowment for the Humanities

Senate Interior and Related Agencies Subcommittee

James A. McClure (R-Idaho), chairman
Ted Stevens (R-Alaska)
Paul Laxalt (R-Nev.)
Jake Garn (R-Utah)
Thad Cochran (R-Miss.)
Mark Andrews (R-N.Dak.)
Warren B. Rudman (R-N.H.)
Lowell P. Weicker, Jr. (R-Conn.)

Robert C. Byrd (D-W.Va.)
J. Bennett Johnston (D-La.)
Walter D. Huddleston (D-Ky.)
Patrick J. Leahy (D-Vt.)
Dennis DeConcini (D-Ariz.)
Quentin N. Burdick (D-N.Dak.)
Dale Bumpers (D-Ark.)

House Interior and Related Agencies Subcommittee

Sidney Yates (D-Ill.-9), chairman
John P. Murtha (D-Pa.-12)
Norman D. Dicks (D-Wash.-6)
William R. Ratchford (D-Conn.-5)
Edward P. Boland (D-Mass.-2)
Les AuCoin (D-Oreg.-1)

Joseph McDade (R-Pa.-10)
Ralph S. Regula (R-Ohio-16)
Tom Loeffler (R-Tex.-21)

National Science Foundation

Senate Housing and Urban Development and Related Agencies Subcommittee

Jake Garn (R-Utah), chairman
Lowell P. Weicker, Jr. (R-Conn.)
Paul Laxalt (R-Nev.)
Alfonse M. D'Amato (R-N.Y.)
James Abdnor (R-S.Dak.)
Pete V. Domenici (R-N.Mex.)

Walter D. Huddleston (D-Ky.)
John C. Stennis (D-Miss.)
William Proxmire (D-Wis.)
Patrick Leahy (D-Vt.)
James R. Sasser (D-Tenn.)

House Housing and Urban Development and Related Agencies Subcommittee

Edward P. Boland (D-Mass.-2), chairman
Bob Traxler (D-Mich.-8)
Louis Stokes (D-Ill.-21)
Lindy Boggs (D-La.-2)
Martin Olav Sabo (D-Minn.-5)
William Hill Boner (D-Tenn.-5)

Bill Green (R-N.Y.-15)
Lawrence Coughlin (R-Pa.-13)
Jerry Lewis (R-Calif.-35)

ground information on your legislator, his committee assignments and legislative interests, and by letting you know the status of specific matters currently before Congress.

Meetings with members of Congress are generally brief, and as a certain amount of time is spent exchanging pleasantries, the actual time available for discussing specific issues can be minimal. A short mental outline of the points to be made on the subject at hand serves the grassroots lobbyist well, and any documentation, such as a fact sheet, that can be left with the legislator is a good reminder of your interest in the issue. It is not uncommon for a staff member to stand in for the congressman or senator in these meetings. Don't be disappointed. A meeting with the staff can be very productive, offering you the opportunity to win over the person who will follow the issue and make recommendations to your legislator. These meetings can often be more effective than meetings with the legislator. It is still important, however, to establish a personal relationship with your congressman and senators, and for this reason occasional meetings with them are essential. Always follow these meetings with a letter summarizing

Authorizations Subcommittees

These set the authorized spending levels and define agency policy.

Institute of Museum Services, National Endowment for the Arts, National Endowment for the Humanities

Senate Subcommittee on Education, Arts and the Humanities

Robert T. Stafford (R-Vt.), chairman
Orrin G. Hatch (R-Utah)
Dan Quayle (R-Ind.)
Jeremiah A. Denton (R-Ala.)
Lowell P. Weicker, Jr. (R-Conn.)
John P. East (R-N.C.)
Claiborne Pell (D-R.I.)
Edward M. Kennedy (D-Mass.)
Jennings Randolph (D-W.Va.)
Thomas F. Eagleton (D-Mo.)
Christopher J. Dodd (D-Conn.)

House Subcomittee on Postsecondary Education

Paul Simon (D-Ill.-22), chairman
William D. Ford (D-Mich.-15)
Ike F. Andrews (D-N.C.-4)
Raymond P. Kogovsek (D-Colo.-3)
Frank G. Harrison (D-Pa.-11)
Major Owens (D-N.Y.-12)
Gary L. Ackerman (D-N.Y.-7)
Timothy J. Penney (D-Minn.-1)
E. Thomas Coleman (R.-Mo.-6)
Steven Gunderson (R-Wisc.-3)
James M. Jeffords (R-Vt.-at large)
William F. Goddling (R.-Pa.-19)
Thomas E. Petri (R-Wis.-6)
Ronald C. Packard (R-Calif.-43)

National Science Foundation

Senate: the proper committee to consider NSF authorizations is under dispute in the Senate. NSF currently lacks authorization but is allowed to continue to exist and disperse federal funds by a special provision in the appropriations bill.

House Subcommittee on Science, Research and Technology

Doug Walgren (D-Pa.-18), chairman
George E. Brown, Jr. (D-Calif.-36)
Dave McCurdy (D-Okla.-4)
Mervyn M. Dymally (D-Calif.-31)
Norman Y. Mineta (D-Calif.-13)
Kenneth H. MacKay (D-Fla.-6)
Robert G. Torricelli (D-N.J.-9)
Stan Lundine (D-N.Y.-34)
Paul Simon (D-Ill.-22)
Richard J. Durbin (D-Ill.-20)
I. T. (Tim) Valentine, Jr. (D-N.C.-2)
Harry Reid (D-Nev.-1)
Frederick C. Boucher (D-Va.-9)
Judd Gregg (R-N.H.-2)
Sherwood L. Boehlert (R-N.Y.-25)
F. James Sensenbrenner, Jr. (R-Wis.-9)
Raymond J. McGrath (R-N.Y.-5)
Joe Skeen (R-N.Mex.-2)
Herbert H. Bateman (R-Va.-1)

Tax Committees

These committees write the bills that become tax laws.

Senate Finance Committee

Robert Dole (R-Kans.), chairman
Bob Packwood (R-Oreg.)
William V. Roth, Jr. (R-Del.)
John C. Danforth (R-Mo.)
John H. Chafee (R-R.I.)
John Heinz (R-Pa.)
Malcolm Wallop (R-Wyo.)
David Durenberger (R-Minn.)
William L. Armstrong (R-Colo.)
Steven D. Symms (R-Idaho)
Charles E. Grassley (R-Iowa)
Russell B. Long (D-La.)
Lloyd Bentsen (D-Tex.)
Spark Matsunaga (D-Hawaii)
Daniel P. Moynihan (D-N.Y.)
Max Baucus (D-Mont.)
David L. Boren (D-Okla.)
Bill Bradley (D-N.J.)
George J. Mitchell (D-Maine)
David Pryor (D-Ark.)

House Ways and Means Committee

Dan Rostenkowski (D-Ill.-8), chairman
Sam Gibbons (D-Fla.-7)
J. J. Pickle (D-Tex.-10)
Charles B. Rangel (D-N.Y.-16)
Fortney H. Stark (D-Calif.-9)
James R. Jones (D-Okla.-1)
Andrew Jacobs, Jr. (D-Ind.-10)
Harold E. Ford (D-Tenn.-9)
Ed Jenkins (D-Ga.-9)
Richard Gephardt (D-Mo.-3)
Thomas J. Downey (D-N.Y.-2)
Cecil Heftel (D-Hawaii-1)
Wyche Fowler, Jr. (D-Ga.-5)
Frank J. Guarini (D-N.J.-14)
James M. Shannon (D-Mass.-5)
Marty Russo (D-Ill.-3)
Donald J. Pease (D-Ohio-13)
Kent Hance (D-Tex.-19)
Robert T. Matsui (D-Calif.-3)
Beryl Anthony, Jr. (D-Ark.-4)
Ronnie G. Flippo (D-Ala.-5)
Byron L. Dorgan (D-N.Dak.-at large)
Barbara B. Kennelly (D-Conn.-1)
Barber B. Conable, Jr. (R-N.Y.-30)
John J. Duncan (R-Tenn.-2)
Bill Archer (R-Tex.-7)
Guy Vander Jagt (R-Mich.-9)
Philip M. Crane (R-Ill.-12)
Bill Frenzel (R-Minn.-3)
James G. Martin (R-N.C.-9)
Richard T. Schulze (R-Pa.-5)
Willis D. Gradison, Jr. (R-Ohio-2)
W. Henson Moore (R-La.-6)
Carroll Campbell (R-S.C.-4)
Bill Thomas (R-Calif.-20)

Other committees affect museums through their oversight capacities or actions on related issues. The American Association of Museums Legislative Program can provide complete information on the jurisdiction and membership of congressional committees. Addresses, phone numbers and names of key staff members for all members of Congress are also available from the Legislative Program.

your position and thanking the legislator or staff member for his time.

A few pointers on grassroots lobbying:

- Your legislator wants to help you and to involve himself in activities that reflect well on him. The notion that politicians operate on a *quid pro quo* system is largely inaccurate. But you can encourage your legislator to help you by involving him in museum events that offer potential media coverage and by publicly thanking him for his support.

- Keep in touch with your legislator's staff. Routine inquiries can be made to the appropriate staff member instead of to the legislator. It is a good idea to send exhibition posters and other literature from your museum; both will be appreciated. In addition, put your congressman and senators on your mailing list.

- Letters to your legislator should be short (ideally one page) and original (not verbatim copies of letters suggested by the AAM or other organizations). They should refer to the bill in question by name and number and give the reasons for your position. Briefly introduce yourself and your work at the museum. The AAM Legislative Program would appreciate a "blind carbon copy" of letters you write on museum issues, and copies of responses from your legislator as well.

Success tends to creep up on the effective grassroots lobbyist. A fruitful advocacy effort is based on a relationship of trust, and ideally a legislator will call on that relationship at an opportune moment—or in an emergency. A museum-related matter may come before the congressman's committee, or a seemingly brief mention of a specific matter on your part may result in immediate and favorable action by your representative.

Grassroots lobbying is ordinary people letting their elected officials know what is needed.... The goal of our grassroots lobbying is to educate members of Congress about museums, both their unique contributions to society and their special legislative interests.

But only a solid core of ongoing communication and education by the museum community can enable that kind of responsiveness by congressmen and senators. For this reason, it would be a mistake to challenge your legislator on every issue; the most important goal of grassroots lobbying by museums is the development of a relationship with lawmakers that will ultimately pay off with steady support on legislative matters affecting museums. Nevertheless, when they take unfavorable actions, legislators should hear from their constituents in the museum community, just as their favorable actions should be recognized and praised.

An example of recent legislative action resulting from grassroots lobbying by museums is the new interest in—and federal funds for—conservation programs. For several years testimony at hearings and informal contacts between members of the museum community and legislators have aired the problem of the deteriorating conditions of museum collections across the country. As chairman of the House Appropriations Subcommittee on Interior and Related Agencies (which considers the yearly appropriations for the IMS, the NEA, the NEH and other cultural agencies), Rep. Sidney Yates (D-Ill.-9) frequently heard about this problem. In May 1983 a handful of museum directors and trustees stopped in to see Congressman Yates and reiterated the widespread concern over the conservation of museum collections. As a result, the IMS appropriation included $3 million to support conservation activities through matching grants. But this immediate positive result of the May meeting with Yates was possible only because the congressman was already aware of the seriousness of the problem and predisposed to assist the museum community in this matter, a predisposition shared to some extent by his colleagues on both House and Senate appropriations committees.

Some museum officials worry that this kind of advocacy could endanger their institutions' nonprofit tax status. The Internal Revenue Service does impose limitations, but museums could never come close to reaching them. Institutions with annual expenditures of $500,000 or less may spend 20 percent of that sum on lobbying activities; those with higher budgets may spend a smaller percentage. Obviously, federal funds may not be spent on lobbying. Beyond this, lobbying activities undertaken by museums are not only acceptable to the IRS but expected by those in government who make laws and policies affecting museums.

Grassroots lobbying is ordinary people letting their elected officials know what is needed. As a collective activity of the museum community, seemingly isolated contacts and expressions of concern add up and can yield enormous benefits. The goal of our grassroots lobbying is to educate members of Congress about museums, both their unique contributions to society and their special legislative interests. Those attending the AAM annual meeting in Washington this June will have an opportunity to meet with their congressmen and senators, and the AAM Legislative Program will be available to set up meetings and offer up-to-date information on specific legislative actions. For those who value the continued health of museums in this country, wielding political power through grassroots lobbying is one of the most beneficial exercises. Δ

To Charge or Not to Charge, 1984

Paul Ganz

Imagine this scenario: The director of a Midwestern museum, his face flushed, emerges from a long meeting with the board of trustees. His secretary greets him with a stack of telephone messages. "I thought the meeting was going to be a quickie. You were only going to decide whether or not to charge $1.50 to get into the museum," she says.

"That's what we did discuss!" the director explodes. "But on the way to that seemingly simple decision, we talked about a lot of things: the nature of museums, for instance — ours in particular. We reviewed our entire history, decided what our role is in the community, reconsidered our development program and talked about attendance, membership and our relationship with the local government. In fact, we spent most of our time on our philosophy. Anybody who thinks that a decision to charge an admission fee is a simple one just hasn't had to deal with the problem!"

This surprisingly extended discussion has occurred in museums of all kinds throughout the country ever since Charles Willson Peale first charged 25 cents to get into his Philadelphia museum in 1786. But over the last 40 years the admission fee has been debated with increasing intensity as one museum after another has faced economic challenges. The question of to charge or not to charge forces consideration of more important questions central to the very existence of American museums. "There's no getting around it," says one trustee interviewed in the preparation of this article, "You go through some pretty important stuff to get to the admission fees."

Most museums considering an admission fee conduct their own survey—usually a hasty telephoning, just before the board meeting, of museums in comparable demographic areas. They ask such questions as when the fee was initiated, how much it is, how many increases have been implemented, how much revenue has been realized and what attendance figures were before and after. Robert P. Bergman, director of the Walters Art Gallery in Baltimore, says about this kind of survey, "It was the most unhelpful evidence you could find." In soliciting information from museums that has initiated fees, the Walters learned "everything" and consequently "nothing."

After examining several in-house surveys and seeing the tremendous duplication of effort they entail, I recognized the need for a study more broadly reflecting the experience of museums that have dealt with the question of admission fees. Consequently, I spent the summer of 1983 communicating with museum personnel in more than 100 museums around the country, by mail and telephone, asking them how they felt about charging visitors to see the collections, both animate and inanimate, that museum people value so highly. I concentrated not on statistics, which often prove contradictory, but on personal attitudes, which are more important in the ultimate shaping of museum policy. To make a study of this kind as complete as possible, I surveyed museums that now have admission

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fees, museums that have never had admission fees and museums that have, for one reason or another, discontinued the practice of charging.

The Decision to Charge

The basic arguments in favor of charging an admission fee are practical. In a time when operating costs are skyrocketing, small endowments cannot meet the financial needs of museums. Bergman told a *Baltimore Morning Sun* reporter in May 1982 that this condition is "a standard syndrome. I don't know of an institution where a small endowment has kept pace with inflation."[1] Even a large endowment cannot keep up. The John D. Rockefeller endowment to Williamsburg was not enough to keep the foundation from breaking a 46-year admission tradition. In 1973, a charge of $4 was imposed on all adult visitors, and the fee has risen steadily. It is now $10 for a 10-admission ticket; children's tickets are $5.

Consider also some figures from the 1979 *Museum Universe Survey:* only 25 percent of all museums have endowments, large or small, and most of these are art museums. Local, state and federal funds are not doled out equally. Specialized museums receive but 20 percent of their total operating budgets from governmental sources, explaining why 62 percent of them impose a fee. As for parks and visitors' centers, which receive a whopping 77 percent of their budgets from government sources, only 14.8 percent charge admission.[2]

Public accessibility to the collection of a zoo, an arboretum, an aquarium or a fine arts museum is, in the belief of many people, the most important reason for the existence of the museum. Statistics from the *Museum Universe Survey* show that efforts in recent years to increase attendance have succeeded. From 1975 to 1979 the number of museum visitors rose by approximately 50 million.[3] But increased attendance means increased operating costs, the hiring and training of additional security personnel being just one example of these added expenses.

The rawest museum staff member, unfortunately, can recite the same litany of economic woes. But will a users' fee in any substantial way help overcome a museum's major financial problems? There are certain fixed beliefs held by many in the museum world about what will happen when admission fees are imposed on the public: a drop in attendance will always follow; a public outcry will inevitably result; the local government will consider curtailing grants to the museum. The danger of this thinking is not simply that the museum staff may accept, without question, ideas that are not necessarily true, but that they will close debate on the issue.

"Don't be afraid to do it!" says Gretchen A. Mehring, coordinator of public services at the Cincinnati Art Museum. "While attendance may drop, the added revenue can help you maintain an audience because there will now be income for ongoing operations, exhibitions and programs. Our visitors and members understand it and recognize that the income generated is essential to our financial well-being." The admission fee should "be looked upon as a positive step to ensure the ongoing growth of the museum's collections, operations, exhibitions, programs and, ultimately, its audience."

"Admission fees are our lifeblood," says Portia Hamilton-Sperr, executive director of the Please Touch Museum in Philadelphia. "They are about 50 percent of our income, *unrestricted* at that; they pay for the unglamorous expenses of running a museum, and at a time when other funding sources are asking nonprofits about what they are doing for themselves."

Museum professionals who lead the cheers for admission fees cite other benefits in addition to increased revenue. The High Museum of Art in Atlanta had operated in its new building, under a new admission schedule, for only four days when it reported that memberships were up. Explains Vikki Baird, director of development, "One demonstrable result of establishing an admission fee is that many more memberships have been sold, since members are admitted free. With free admission at all times the number-one privilege of membership, our roster grew when frequent visitors realized it was a better deal to be a member than pay daily admission charges to the museum." One of the newest benefits of membership at the High Museum is guest passes, "so members can now bring family and friends for a free museum visit."

A users' fee may even help to democratize a museum. "Anybody's two bucks are as good as anybody else's two bucks," observes Bergman. For museums that have been looked upon as elite and exclusive institutions, this democratization can be a welcome fringe benefit of the admission charge.

One interesting outgrowth of the entrance fee, as reported by several respondents, was that the museum staff formed a new image of museum visitors, seeing them as deserving patrons rather than as recipients of "free" benefits. "I think we became a little more professional in how we dealt with visitors and their needs," says Mehring. A users' fee may also put museum staff members in a very creative mood. "They struggle to find the means to reward the visitor for his modest $2 investment." This attitude can translate into special programs that will ultimately result in an increase, rather than a decrease, in attendance.

Another positive result of the fee can be more enthusiastic government support. The initiation of an admission charge by a museum has been viewed in some communities as a signal of its willingness to do its share in meeting its annual operating costs. When Bergman appeared before the city's Board of Estimates in 1982 to request $132,000 to raise the salaries of the guards and maintenance workers at the Walters Art Gallery, the city budget director suggested, "We'd find it a lot easier to grant the request if you charged a $2 admission fee."

"We are at the point," interjected Mayor Donald Schaefer, "where you just can't do all these things for free anymore."

"I guess I can take an unsubtle hint," replied the director. "What you're telling me, I suppose, is that we have to face reality." One week later the *Morning Sun* reported that the board of trustees at the museum voted unanimously to charge a $2 admission to all nonmembers. The city's Board of Estimates responded to this action by granting the museum its financial requests.[4]

The effects of an admission fee on the composition of the visiting public are well known. "An admission charge," suggests Robert E. Mars, vice-president for administrative affairs at the Art Institute of Chicago, "discourages the totally uninterested person from entering the museum. Those who do enter tend to be there for a purpose, and we believe that they are more respectful of the objects and other visitors." In some urban areas a fee means that the "street people" must use the toilet facilities at other public buildings. Vandalism is reduced considerably. In 1962 Joel F. Gustafson reported in MUSEUM NEWS that a small Western museum had had "the full gamut of vandalism, including sex acts, knifings, purse snatchings and drug peddling among other things, in addition to the typical problems of malicious mischief, which in this institution seemed to occur chiefly in the rest rooms." A 25-cent charge for adults and 10 cents for children under 16 reversed this destructive pattern. Vandalism virtually disappeared, and attendance increased.[5] Jack Hanna, director of the Columbus Zoo in Ohio, suggests that "people seem to respect and care for a facility if they must pay an admission to enter. Without a fee, the public tends to be lax in litter control, in obeying signs to stay off the grass and flowers and in paying attention to volunteers on the grounds." This observation was echoed by several other museums.

The fringe benefits of admission fees are, however, on the fringes. The main reason for charging remains financial. But museums must be aware that new admission procedures in themselves entail expenses. Some physical adjustments at the main entrance are necessary. Existing personnel may have to be reassigned to collect and administer the entrance fees, or additional staff may have to be hired. Bookkeeping tasks increase. All these added cost factors must be considered to weigh against the revenue expected from the newly imposed fees.

At the same time, admission desks can themselves be valuable agents in museum public relations. The staff must be considerate of visitors, especially in museums where the fee is suggested or voluntary. Visitors often have questions, and the dialogue that results can help the museum clarify aspects of its funding to the public. Portia Hamilton-Sperr reports, "I have met visitors from time to time who said, 'Why should I pay admission, since you museums are paid for by the government?' They have expressed surprise when I have explained that we receive very little from 'the government' and that what we do get is 'iffy'

from year to year." Conversation at the admission desk gives museums the opportunity to tell visitors about their sources of support and their fund-raising activities.

The justifications by a museum staff to the public and to themselves for demanding entrance fees are many and varied. Most of them are articulated by professionals who seem convinced that the public is aware of the financial bind in which many museums struggle today.

- "Culture costs!"
- "People appreciate only what they pay for."
- "If something is worth having, it's worth paying for."
- "It is amazing to me that people who fully expect to pay for their food in a restaurant, their ticket on a train, their seat in a movie, think that it's unusual to have to pay for a visit to a museum."
- "In a hard world you don't get owt for nowt and admission charges are no exception to this rule." So state Tristram Besterman and Valerie Bott, making the case for museum admission charges in the United Kingdom.[6]

Is a museum courting disaster when it adopts an admission charge policy? Museum tradition insists that attendance plummets after an admission is charged, but Gustafson observed in his "trips across the country" that attendance increased in "both large and small institutions. ... There were a few exceptions to this rule, but the great majority reported a rise in attendance. This has also been the experience in both state and national parks."[7] Most museums that I polled indicated that a decrease in attendance following imposition of an admission fee was temporary. No museum reported an increase in attendance after the imposition of a fee.

The question of to charge or not to charge forces consideration of more important questions central to the very existence of American museums.

The Opposition

Despite a museum's good public relations and careful preparation for instituting an entry fee, there is almost always some opposition. Evidence suggests that the person who is most vocal in opposition to an admission fee is the regular museum goer — the person who may often be downtown in the vicinity of a museum and likes to drop in to see a favorite collection of 19th-century French paintings, or the person who works near the zoo and enjoys eating his lunch on the grassy lawns. These are people who grew up visiting museums and now take their own children on weekend excursions to museums of all kinds. They have a proprietary interest in museums, and they are sometimes hurt by the idea of having to pay to visit a place they consider a "home." Those who object are not, by and large, members of a lower economic class, whose children already get in free, either as individuals or as members of school groups. They are not senior citizens, who pay a reduced fee and also have free access days. They are, paradoxically, the people most able to afford an entrance fee.

One such protestor was Judi Kesselman, a "freelance magazine writer and Long Island housewife" who debated in the pages of *New York Times* in November 1975 with the directors of two of New York's leading museums. Kesselman reported, in the initial article, that she "used to think that the Metropolitan and the Natural History museums were *my* museums. ... Those museums were where our family went on glorious excursions to New York." She objected to the $2.50 voluntary fee that she would be asked for when she went to these museums with her two children.[8]

Two weeks later the *Times* reported that the "responses to Mrs. Kesselman's article were numerous and largely approving." Replies were published from several writers, including Thomas Hoving, director of the Metropolitan Museum of Art, and Joseph Veach Noble, director of the Museum of the City of New York. Their statements are interesting reading. But the point, once again, is that Kesselman and the others who wrote to the *Times* are exactly the people able to pay a voluntary fee. They are also the people who will best understand the conclusion of Hoving's letter to the editor: "This income is utterly necessary to the continuing operation of this institution."[9]

But that newspaper dialogue took place almost 10 years ago, and the economic situation of museums in this country has since worsened. Does this mean that there is now more opposition to a museum entrance fee? Not necessarily. The absence lately of any meaningful public protest to newly instituted admission charges may be due, simply, to the fact that the recent recession has made museum goers expect to have to pay. They understand that America's nonprofit organizations are in financial trouble and need help. Justifying an admission fee is not necessary. This may, in fact, be the very best time to institute one.

The Decision Not to Charge

In spite of our economic hard times and the positive experience of many museums that have instituted fees, the majority of museums are not charging admission. We can imagine that the secretary who was waiting for the museum director at the beginning of this article asked one more question: "Well, did the board members approve the $1.50 entrance charge?"

"No," replied the director, "they did not." Our mythical Midwestern museum is among the 60 percent of museums in the country that rely on alternative methods of meeting expenses.[10]

The Worcester Art Museum in Massachusetts and the Delaware Art Museum in Wilmington have gone through the process of first recognizing a need for additional income, then instituting an admission charge and finally deciding to discontinue requiring it. Tom L. Freudenheim, director of the Worcester Art Museum, belongs to that large group of museum directors who are philosophically opposed to charging patrons for access to a museum's collection. In his case the "commitment to public access" had roots in his New York childhood and his intimate familiarity with the city's free museums. "During my growing years, I learned to love wandering in and out of museums," he remembers.

FREE ADMISSION

We are proud to be able to keep the museum open without an admission fee. But please remember, it is very expensive to sustain the high quality of our exhibitions and programs. We continue to need your help through voluntary contributions and membership.

Thank you!

Sign on the contributions box, Worcester Art Museum

It was Freudenheim's personal appeal to the museum's board that convinced the trustees to make the temporary suspension of the admission fee a permanent thing. The vote of the trustees, says Freudenheim, returned "the museum experience to the way things used to be."

Surprisingly, a free access policy may ultimately result in financial benefits. When the Worcester Art Museum stopped charging admission, attendance shot up dramatically; so did membership. Although the contributions box now collects only $5,000-$7,000 a year, as opposed to $15,000 in admission fees, the gain in improved public relations far outweighs the loss of income, says Freudenheim. A sign on the contributions box proclaims the museum's pleasure and pride in keeping entry free.

The Delaware Art Museum in Wilmington officially eliminated its admission charge in June 1981. A year later contributions placed in the voluntary donations box totaled $1,000 less than had income from the fee. What surprised officials at the museum, however, was the 10 percent increase in average expenditure per visitor. In exact terms, attendance at the museum increased 31.7 percent from 1980 to 1982, while gross sales at the museum store increased 45.5 percent. Increased income from the store more than made up for the loss in admission income. In addition, as Cari DeSantis Tull, the museum's public relations director, points out, "Since each visitor to the museum spends, on the average, $2 in the museum store, attendance figures take on new meaning."

Although the museum is pleased to report these financial advantages, the major reason for the change from paid admission to free access is, says Tull, to

> serve a broader audience on a more frequent basis and thereby put art appreciation within the reach of more people. It is not unusual to see in the galleries families with young children, students and repeat visitors, of all social and ethnic groups. We have become more aware of drop-in visitation, both the lunchtime crowd and those who come in just to browse and buy in the museum store or art sales and rental gallery. In essence, the Delaware Art Museum has been made more accessible to a broader public, and we are very happy about that!

The Right Choice

Too often free entry and admission fees have been presented as poles in a theoretical and practical battle within the museum world. It is safe to say that no real polarization of opinion exists between those whom Besterman and Bott call the commercial pragmatists and the moral fundamentalists.[11] We are all moral fundamentalists theoretically in favor of free public access to our collections. We are also all pragmatists dedicated to the economic survival of our institutions. In the end there is no conclusive evidence to prove the absolute advantage of either admission fees or free access. Given the proper preparation, the decision to charge can be the right one; or, with adequate sources of income, maintaining a free admission policy can be best.

Happily, there is also no evidence to show that the adoption of either policy can be permanently damaging. In a time of economic hardship, there are no guaranteed remedies or easy decisions, but for a museum that has the support of a creative staff and an educated community, the decision "to charge or not to charge" will not be fatal. Δ

NOTES

1. M. William Salganik, "Walters May Soon Impose $2 Admission Fee," *Baltimore Morning Sun,* May 4, 1982, sec. D, p. 2.
2. National Center for Education Statistics, *Museum Universe Survey, 1979* (Washington, D.C.: National Center for Education Statistics, 1980).
3. Ibid.
4. Salganik, "Walters May Soon Impose $2 Admission Fee"; Salganik, "Walters to Charge Admission Fee," *Baltimore Morning Sun,* May 13, 1982, sec. C, p. 1.
5. Joel F. Gustafson, "To Charge or Not to Charge," *Museum News* 40, no. 6 (February 1962): 18.
6. Tristram Besterman and Valerie Bott, "To Pay or Not to Pay?" *Museums Journal* 82, no. 2 (September 1982): 118.
7. Gustafson, "To Charge or Not to Charge," p. 18.
8. Judi Kesselman, "It Costs Too Much to Go to a Museum," *New York Times,* November 11, 1975.
9. Thomas Hoving and Joseph Veach Noble, letters to the editor, *New York Times,* November 25, 1975.
10. National Center for Education Statistics, *Museum Universe Survey.*
11. Besterman and Bott, "To Pay or Not to Pay?" p. 118.

The Moral Rights of Artists

Museums and the Law

Catherine Bostron

Precedent-setting state legislation, which recognizes the "moral rights" of a visual artist to retain control over certain aspects of his work, has been enacted in two states and appears to be gaining impetus elsewhere. This type of legislation has aroused the concern of some art museums, which believe the laws could have an adverse impact on the way they exhibit and conserve works of art.

Thus far, the only states with artists' moral rights laws on their books are California, whose Art Preservation Act was passed in 1979, and New York, whose Artists' Authorship Rights Act took effect on January 1, 1984. Museum directors, curators and conservators throughout the country, however, should familiarize themselves with these laws and the issues they raise, for several reasons. A museum might find itself subject to the New York or California laws if, for example, it sponsors an exhibition that travels to New York or California, reproduces or publishes works from its collection in New York or undertakes conservation of its collection in California. The two existing laws, which differ substantially in several respects, may also serve as models for future legislation. Artists and legislators in many states, including Connecticut, Texas, Maine, Iowa, Massachusetts and Washington, have expressed interest in moral rights laws, and federal legislation, in the form of an amendment to the copyright law, has also been proposed. Although moral rights legislation has failed in several instances to garner much support, the concept of artists' moral rights is gaining wider acceptance, and future efforts may be better received.

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The Laws and Their Background

The term "moral rights" generally refers to a broad group of rights that an artist can exercise to protect the integrity of his work and safeguard his reputation. Although moral rights are recognized in Europe and other parts of the world, American courts have generally failed to allow remedies for violations of these rights despite several compelling cases. Advocates have cited many incidents that, they claim, reveal the need for moral rights legislation, including the obliteration of Alfred Crimi's fresco by the Rutgers Presbyterian Church in Manhattan, the alteration of Alexander Calder's mobile in the Pittsburgh International Airport (it was repainted in the county's colors and its movement was motorized), the stripping of color from a David

Isamu Noguchi's sculpture* Shinto*, left, was specifically designed in 1975 for the lobby of the Bank of Tokyo Trust Company in New York City but was dismembered and removed in 1980, without the knowledge or consent of the artist, because some employees and customers were frightened by its threatening posture. Noguchi was outraged when the recipient of the dismantled piece—a museum—asked for his assistance in reassembling the work. The incident provided impetus for passage of New York's moral rights law. Noguchi testified at a public hearing on the proposed law that an artist has the right to be consulted before his work is altered. He also suggested that public opinion should be a factor in deciding the fate of public works of art and proposed the establishment of a commission of museum directors and other knowledgeable persons who would assure that planned changes in such works are adequately publicized. Noguchi's proposal for public participation in decisions regarding art works was not incorporated into the New York law.

Smith sculpture, the dismantling of a Noguchi sculpture and the refusal of *Esquire* to credit Alberto Vargas as the author of art work reproduced in the magazine. Supporters of moral rights doctrine also note that photographs and reproductions of works of art are sometimes cropped by publishers without the artists' consent and that paintings and drawings have been trimmed to fit a particular frame or space.

The two American versions of moral rights doctrine (i.e., the California and New York laws) apply only to visual artists and specified kinds of visual art, and they recognize elements of only two, albeit important, types of moral rights. Both laws acknowledge the "right of paternity" by granting to artists the right to have their names associated with their works and, "for just and valid reason," to disclaim authorship of a work of art. Both measures also respond to the "right of integrity"—the right involving the physical integrity and well-being of works of art — although the two laws approach that right in substantially different ways.

The California Art Preservation Act, as its name implies, is oriented toward preservation of important art works. It prohibits any person from intentionally committing or authorizing any physical defacement, mutilation, alteration or destruction of any painting, sculpture, drawing or work in glass that is original and of recognized quality. Art conservators and framers are held to a higher standard of care; the law prohibits them from defacing, mutilating, altering or destroying such works by any act constituting "gross negligence" and prohibits anyone from authorizing such acts.

The New York law, by contrast, focuses on the reputation of the artist. It would not prevent the total destruction of works of art, nor does it directly prohibit the alteration or mutilation of art. Instead it prohibits the public display or publication of a work of fine art in an altered, defaced, mutilated or modified form, if the work is attributed to or known as the work of the artist and damage to his reputation is reasonably likely to result. An act performed by an art conservator on a work of art will constitute an "alteration" within the meaning of the New York law if it is performed "negligently"; an alteration in a work resulting from the passage of time or the inherent nature of the materials will be covered by the law if it results from "gross negligence" in maintaining or protecting the work of art. The New York law applies to a greater range of art works than does the California law, including prints, photographs and sculpture in limited editions of 300 or less, and reproductions intended as representations of original works of art. The New York measure contains no requirement that the work be "of recognized quality."

The California law permits artists to waive their rights under the law if they do so expressly and in writing. The New York law allows artists to consent to particular acts that would otherwise violate the law. Presumably, artists can also waive some or all of their rights under the New York law, although the statute does not specifically address that point.

An artist can sue for a court order to prohibit the display or publication of an altered work (under the New York law) or the alteration or destruction of a work (under the California law), to compel the restoration of the integrity of an art work (California) or to mandate the association or disassociation of his name from his work. An artist may also sue for monetary damages, including losses resulting from the destruction of a work (California) or damages for injury to his reputation or business and for personal

Under the New York moral rights law, an artist could object to a reproduction of his work on a utilitarian object or to a reproduction that is of poor quality, if he can show the reproduction presents his work in an "altered" or "mutilated" form and damage to his reputation is reasonably likely to result.

humiliation and mental anguish suffered from a mutilation of his work. The California law also permits the artist's heirs to bring a suit for 50 years after his death.

The Impact on Museums

No suits have as yet been decided under these laws, and some experts believe frequent litigation is unlikely. If suits are brought, curators and conservators who are not directly involved may be asked to assist the court as experts and to testify on behalf of the parties regarding whether an art work is "of recognized quality," what components of a work of art constitute part of its physical integrity, whether damage to an artist's reputation may occur and whether certain conservation procedures or standards of care are negligent or grossly negligent. Museums, along with other not-for-profit organizations involved in the arts, may also initiate a suit under the California law to preserve or restore a work of art, of any period, that is "of recognized quality and of substantial public interest."

Compliance with most aspects of the moral rights laws will present few problems for museum personnel, since they normally do not intentionally alter works of art or display art without crediting the artist. In publishing books and catalogs and reproducing works of art for museum shop sales, museums are usually scrupulous about assuring the high quality of reproductions, identifying the artist and disclosing when only a detail of a work has been reproduced. Failure to adhere to such practices could violate the New York law. Museums must continue to monitor the quality of conservation work performed by their own staffs and independent conservators and, in New York, must not be grossly negligent in failing to maintain works of art.

Some problematic issues are raised, however, by moral rights legislation in the areas of exhibition and conservation. These concerns were reiterated by Ashton Hawkins, counsel to the Metropolitan Museum of Art, in a letter

Many museum curators demonstrate a solicitude for the artist's desires that exceeds any conceivable legal obligation.

urging Governor Mario Cuomo to veto the New York legislation because the terms "alteration, defacement, mutilation and modification" are so broad that they could encompass the legitimate acts of curators and conservators. "For example," he wrote, "a curator who framed, mounted or displayed a work of art in a certain manner might be viewed as having modified the work by an artist who felt that such manner of framing or display somehow altered the meaning of the work and thereby damaged his reputation." In the area of conservation, he noted, the fact that even experts disagree on techniques could result in needless litigation over what constitutes negligent conservation. Also opposing the legislation were the Whitney Museum of American Art, the Museum of Modern Art and the Guggenheim Museum.

California museums raised similar concerns during the early stages of the legislative process in their state but voiced no objection to the final form of the California statute. Henry T. Hopkins, director of the San Francisco Museum of Modern Art, observes, however, that while California museums did not openly oppose the law, administrative costs of complying with artists' rights laws may outweigh the benefits to artists and drain the limited funds of museums.

The New York law also creates potential problems for museums in that it could prohibit the exhibition of a work attributed to or known as the work of the artist, which is altered before entering the museum's collection, is accidently damaged or is negligently conserved by others. Under both laws an artist could disclaim authorship based on an alteration made before acquisition.

The Physical Integrity of the Work And the Manner of Display

Many museum curators demonstrate a solicitude for the artist's desires that exceeds any conceivable legal obligation. Most curators concur, however, that any legal obligation to an artist should end once the physical integrity of the work is assured. Thereafter, it is within their purview as educators and interpreters to select and arrange works for exhibition. Michael Conforti of the Minneapolis Institute of Arts, who commented while collaborating with Jonathan Borofsky on the installation of a work in the institute's sculpture court, says, "Curators have a responsibility to present works to the public as the artist originally intended, but it is the critic/historian/curator's prerogative to create a cultural context and a historical overview."

"The California Art Preservation Act is intended to protect the physical integrity of works of art and not to interfere with a museum's prerogative concerning the display of art," says Thomas Goetzl, the drafter of the California statute and a professor of law at the Golden Gate University School of Law in San Francisco. "The law was not intended to create a cause of action for grievances of a nonpermanent, easily rectified nature. Even hanging a picture upside down would not be actionable under the California act."

It is less clear that the New York law applies exclusively to physical alterations. Although the terms "alteration, defacement, mutilation or modification" would seem to refer to physical changes, the New York law is aimed primarily at protecting the artist's reputation rather than preserving the physical integrity of art, and a New York court might be more receptive to expanding the meaning of "alteration" or "modification" if the act complained of is

so egregious that damage to the artist's reputation is clearly involved.

Under the New York law, and possibly under the California law as well, an artist might argue that an inappropriate display or use of his work is "just and valid reason" for disclaiming authorship. That sanction, some lawyers point out, is a relatively mild and even temporary one if no physical alteration has occurred.

Several experts agree that American moral rights legislation would not have provided legal ammunition either for Carl Andre's contention some years ago that the Whitney Museum effectively "mutilated" one of his sculptures by displaying it near a window and an exit sign rather than in a more favorable location or for Takis Vassilakis' desire to substitute a sculpture selected by the Museum of Modern Art on the grounds that his own selection more adequately represented him and the theme of the exhibition. Their

The installation of Jonathan Borofsky's **Hammering Man** *in the Minneapolis Institute of Arts sculpture court involved consultation with the artist in order to achieve proper adjustments of sound (the work is motorized), lighting and positioning. Under the moral rights laws an artist could claim that any of these elements are part of the physical integrity of the work and cannot be modified without his consent.*

conclusion is consistent with a case arising under a broader European law, in which Giorgio de Chirico failed to prevent a Venice Biennale retrospective of his works that he claimed overrepresented his earlier output.

A closer question is presented in determining the aspects of a work of art that constitute part of its physical integrity — an issue which could arise under both laws. Curators recognize that certain components or conditions of a work of art, some of which involve context, lighting, sound, spacing, installation or setting, are "intrinsic" to the work or are an "esthetic element" of the work — as much so as size and color. Artists who typically create works to which such elements are essential include Judy Pfaff, Robert Morris, Dan Flavin, Sol LeWitt and Max Neuhaus.

But problems inhere in knowing of the conditions, in complying with them fully and in dealing with artists who are forgetful or who change their minds over time. Chicago's Museum of Contemporary Art, like some other museums, has ameliorated these problems by sending a questionnaire to an artist when his work is acquired. According to curator Mary Jane Jacob, the questionnaire is part of the routine historical documentation of museum acquisitions and solicits from an artist any special instructions regarding the framing, hanging and installation of the piece. "This helps to pin down an artist's story at a point when his own intent is fresher in his mind," she reports. "If, when we exhibit a work, we find it is impractical to comply with a condition, we contact the artist and work out a solution that is mutually acceptable. No problematic situations have arisen."

Many curators admit they can live with any condition imposed by the artist, so long as they have knowledge of it prior to acquisition and the museum chooses to acquire the work nonetheless. A museum can take steps to ascertain conditions relating to a work, but the disclosure burden, some suggest, could more easily be borne by the artist. The proposed moral rights amendment to the federal copyright law would facilitate disclosure by permitting an artist to record in the Copyright Office limitations on a work that would prevent prejudice to his honor and reputation.

Restrictions can, of course, decrease the marketability of art. Henry T. Hopkins recalls one instance in which the San Francisco Museum of Modern Art failed to purchase a work because restrictions relating to its display were too cumbersome.

Art Conservation Standards

The use in the laws of terms such as "negligence" and "gross negligence" when referring to acts of art conservators reflects an attempt to distinguish between the acts of careful, professional conservators and abusive practices perpetrated on works of art by incompetent, unknowledgeable, disrespectful or careless practitioners.

The California law provides more guidance and more leeway for conservators. In it, "gross negligence" is defined as "the exercise of so slight a degree of care as to justify the belief that there was an indifference to the particular work of fine art." That standard, added at the behest of California museums and conservators, is too lenient, say some observers. It would permit a court to find that a well-intentioned though technically incompetent restoration does not violate the law.

The mat board and mounting of Alfred Stieglitz's* A Decorative Panel *(1894) reflects Stieglitz's own specifications. The placement of the photograph on the mat board and the size of the board were important esthetic considerations for Stieglitz. Upon receiving a set of Stieglitz's photographs from Georgia O'Keeffe, the National Gallery of Art agreed that the works would be displayed according to Stieglitz's intent. Under the new moral rights laws, a museum must determine if a distinctive mounting or framing of a work of art is part of the work's physical–and unalterable–integrity.

New York's law imposes a higher "negligence" standard with respect to art conservation. It will be easier for an artist to show that certain acts of a conservator are "negligent" under the New York law than to show the same acts are "grossly negligent" under the California law. Although the term is undefined in the statute, "negligence" is the same standard that determines wrongdoing in many professions and is the standard under which art conservators could normally be sued for damages if owners of art work were dissatisfied with their performance. Negligence generally means the failure to exercise reasonable care and to meet standards expected of the average practitioner in a field. No reported court decisions have interpreted the meaning of negligence in art conservation.

It is essential that draft legislation in a museum's home state be reviewed by administrators, curators, conservators and the museum's attorney in light of the museum's practices, past experience and anticipated plans and that comments and concerns be conveyed to legislators.

Conservator Alan Farancz of New York City expresses bewilderment at what "negligence" could possibly mean, given the unique problems presented by the conservation of contemporary art. Clements Robertson of the Saint Louis Art Museum and many other conservators, fortified by years of practice during which they experienced no threat of litigation for negligent work, remain undaunted at the prospect that the new laws give artists as well as owners of art a right to object to negligent conservation. Some conservators, like Barry Bauman, who spent 11 years on the conservation staff of the Art Institute of Chicago and recently founded the Chicago Conservation Center, believe moral rights laws will have a positive effect on the profession. He predicts that "owners of art works will be more apt to assure themselves of the qualifications and capabilities of the conservator to which a work is entrusted."

Controversies in the field have involved the extent to which paintings should be cleaned and varnished (a debate that resurfaced last year with an exchange of sometimes hostile proportions in the *New York Review of Books*), the methods of lining and relining works and the cleaning of color field stain paintings. Differences of opinions and philosophies regarding the treatment of art, like the treatment of patients in the medical profession, may reveal gray areas in the field but do not necessarily indicate that adherence to the practices of a particular faction would constitute negligence or that proponents of one school would testify against those of another in court.

Conservators suggest several practices that would indicate lack of negligence, some of which are embodied in the American Institute for Conservation's code of ethics, including adherence to the principle of reversibility, preparation of photographs and documentation, full disclosure to the owner and the artist regarding choice of technique, use of methods for which there is substantial support from peers and thorough testing of a new procedure. Of critical importance in view of the moral rights laws is faithfulness to the artist's original intentions. If any doubt exists concerning a living artist's intentions as to texture or materials, the artists should be contacted and concurrence in the treatment objectives obtained.

Several conservators note, however, that the artist's intent may be antithetical to that of the owner of the work. Conservators and museums could face difficult issues if, for instance, an artist does not want his work to endure but a museum is dedicated to its preservation or if a difference of opinion exists as to whether a damaged or deteriorated work is beyond salvation.

The Museum's Approach

Sentiment toward moral rights legislation on the part of museum professionals is mixed. Alan Shestack, director of the Yale University Art Gallery, favors a law that will prevent physical abuses of art, such as the "snipping" of print corners, but he is also concerned that legislation be carefully drawn to avoid needless litigation. Richard E. Sherwood, a member of the board of trustees and past president of the Los Angeles County Museum of Art, believes artists' rights legislation is significant primarily in that it creates an atmosphere of support and respect for art and artists. Suzanne Delehanty, director of the Neuberger Museum in Purchase, New York, is pleased to see any development that enhances the status of artists but regrets legislation affecting the relationship between artists and curators, which in her experience has proven stimulating and collaborative. Kenworth Moffett of Boston's Museum of Fine Arts queries whether moral rights and preservation issues are not better left to the marketplace. Most, like Linda Cathcart, director of Houston's Contemporary Arts Museum, have never experienced problems with or abuses by artists. Others have and fear legislation will offer additional fuel for litigious artists.

Whether a museum supports, opposes, requests exemption from or maintains neutrality with respect to moral rights laws is in large part a matter of policy. Regardless of that decision, it is essential that draft legislation in a museum's home state be reviewed by administrators, curators, conservators and the museum's attorney in light of the museum's practices, past experience and anticipated plans and that comments and concerns be conveyed to legislators.

A starting point for review is a comparison with the existing legislation. As discussed above, California's preservation-oriented law draws more definite and more favorable lines, from the museum's point of view, in some

nebulous areas. For instance, the California statute, compared to the New York statute, is more clearly limited to "physical" alterations and mutilations of works of art, and the "gross negligence" standard for conservators and framers gives them generous breathing room for occasional errors or accidents. The California law is narrower than New York's law in that it applies only to original paintings, sculptures, drawings and glass works of recognized quality; however, the law is very protective of that art—any intentional alteration or defacement, even a minor one, will violate the law.

The New York law applies to a wider variety and quality of art—and thus protects more artists. But New York's law covers only those alterations that are likely to damage the artist's reputation, thus distinguishing between minor and significant alterations. That distinction draws on both traditional European moral rights laws and American libel law. However, the type of alteration that could give rise to a violation under the New York law will have to be determined on a case-by-case basis. Cropping of a reproduction of a photograph, painting or other art work when composing a layout for an exhibition catalog, slight trimming of a print or drawing to fit a frame or a particularly insensitive display or framing of a work may or may not cause damage to the artist's reputation, depending on the circumstances. Some observers criticize this aspect of the New York law as "vague" and contend it will force museums and other alleged wrongdoers to resolve issues in court; others believe it does not adequately protect artists and significant art works. Also, in prohibiting the public display or publication of art work that has been altered, rather than prohibiting the alteration itself, the New York measure has a more direct impact on museums, galleries and other public exhibitors and publishers of art—whether or not they intentionally altered the work.

Curators, conservators and museum administrators are uniquely qualified to consider issues relating to art preservation and the enhancement of the status of art and the artist in American society.

The New York law was developed in response to opposition to initial drafts of a preservation bill like the California statute. Art preservation law has encountered resistance in New York, and in other states, because it conflicts with a strong principle that a property owner should have absolute discretion in dealing with, altering or destroying his own property, without regard to any interest of the creator or of society in the property. In states that hereafter propose moral rights legislation, a preservation law is likely to be introduced initially; if it fails, New York-type legislation may be an alternative. Some states will develop hybrids or variations of the existing laws or may conceive new approaches. An early draft of a Connecticut moral rights law, for example, is modeled after California's law but contains some variations, including a broader definition of "work of fine art."

Once a law is enacted, efforts should, of course, be made to comply with and to inform museum staff of the terms of the law. Several museums have concluded that no further steps are required in response to the laws. They are satisfied they can adequately monitor conservation techniques and draw reasonable lines between the artist's and the museum's desires regarding exhibition of works. A museum that is concerned about compliance or potential liability could ask artists to waive their rights under the law, either as a standard procedure or on a selective basis. A somewhat more circumspect alternative to a blanket waiver would be to ask an artist (preferably before acquisition of his work) to specify all conditions he considers intrinsic to the work and any requirements concerning materials or care of the work and to acknowledge that the museum has the right to select conservation methods and to exhibit the work, loan it for exhibition and publish or reproduce it (consistent with copyright laws) in any context and under any conditions the museum feels are appropriate. Another approach is to obtain the artist's consent to particular displays, reproductions or restorations that the museum determines could be problematic.

Large and significant works, site-specific works, commissioned works and works to be displayed out of doors are probably best dealt within a contract reflecting special requirements concerning maintenance, conservation and potential relocation. (The California law has specific provisions relating to works attached to buildings.) Also, museums that reproduce objects for sale in museum shops will have to consider the New York moral rights law in connection with obtaining the reproduction license or copyright from the artist.

If a museum could bear liability under a law with respect to works that were altered before they entered the collection, it may want to obtain representations and indemnifications from the prospective donors, sellers and even lenders as to the integrity of the work. Obtaining adequate protection may be more difficult if the work has changed hands several times, in which case the artist could be asked to examine and recertify the work. Museums should be wary about obtaining works under disclaimers of warranties relating to authorship and integrity. If a museum subject to a New York-type law wished, for historical or other legitimate purposes, to exhibit a work that reveals accidental damage or other alteration, the consent of the artist should be obtained. Adequate disclosure of the damage would also help counter a claim that the altered work misrepresents the artist and damages his reputation.

Museums that have conservation work performed by an independent conservator should not sign a release excul-

Charles Simonds' Dwellings *(1981) was designed specifically for a cafeteria wall in Chicago's Museum of Contemporary Art. Removal of a work of art from a site for which it was integrally designed and reinstallation in an inappropriate context could violate the work's physical integrity—and moral rights laws.*

pating him from liability for negligence and should, if possible, obtain indemnification for loss arising under moral rights laws. Conservators, however, may be unwilling to assume such responsibility in view of their frequent inability to obtain professional liability insurance.

Finally, a museum concerned with liability should have its insurance policy—both fine arts property and officer and director liability—reviewed to determine if liability and loss arising as a result of the moral rights laws are covered. Since a moral rights case is likely to be important in terms of precedential value, a museum should have the right under its policies to select its attorney. Huntington T. Block, who provides insurance for many museums, notes after preliminary consideration of the issue that many fine arts policies exclude loss for conservation work and that some other types of loss and liability arising under the laws may not be covered by standard policies. If a need is determined to exist, museums should approach their insurers about expanded coverage.

The uncertainties and the precautionary measures relating to artists' moral rights laws suggest that the laws are in need of fuller consideration—and that the museum's role in evaluating these emerging laws should be expanded. Curators, conservators and museum administrators are uniquely qualified to consider issues relating to art preservation and the enhancement of the status of art and the artist in American society. Museums can have an impact on moral rights laws and should take a more active role in their future development. Δ

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The Micro and the Muse

LARRY GOODWIN AND MARY ELLEN CONAWAY

The current availability and pricing of microcomputers place them within the reach of small museums that would never have considered computers, even two years ago. Yet journal articles about the use of computers in museums have usually been directed to large museums and assumed ideal situations in which the institution has a proper budget, access to a mid-sized or "mainframe" computer and an appropriately trained or computer-oriented staff member. We assume a museum with none of these advantages.

We approach a standard office microcomputer as one would any other machine, describing the parts and processes a person must know to use it appropriately and efficiently. This article describes how, step-by-step, a museum staff member can utilize and implement efficient programs to catalog collections, sort and recall individual artifacts and specimens and help with collection maintenance and management. But first we must define a few key terms in the language of "computerese."

A Computer Processing System

We begin with a look at a simple processing system. The minimum equipment necessary includes, first of all, the COMPUTER itself. This is the "black box" in which all computations and data manipulation take place. A typewriter-style KEYBOARD is used for entering data into the computer. This is called INPUT. (In larger computer systems, punch cards, magnetic tape and disks also enter information.) The SCREEN or CRT (for cathode ray tube) presents the data in visible form as you are entering it. It also presents the data you have entered and request back, or retrieve, called OUTPUT. For a HARD COPY or PRINTOUT of this data, the PRINTER is utilized. The machine that "reads" the data is called the DISK DRIVE. Taken together, the computer, keyboard, screen, printer and disk drive are the HARDWARE.

Microcomputers store information on small flexible disks known as FLOPPY DISKS. As suggested by the prefix "micro," a major limitation of this size computer is the small amount of space available for memory and storage.

MEMORY refers to the number of characters that will physically fit into the computer part of the processing system at any one time. A small machine with "64 K RAM" has available 64,000 characters of RAM, or RANDOM ACCESS MEMORY. Since in a microcomputer processing system each record in the memory can be retrieved with equal ease, the memory is called RANDOM ACCESS.

On a microcomputer, permanent STORAGE size is usually equal to the size of the disk. The museum may have as many disks as it needs to record its collection, but the computer will sort information only within a disk, not among disks. Manufacturers have slightly differing designs for their storage systems, but most floppy disks will permanently store a minimum of 500 records. Each of these records will, in a museum catalog, be for a single artifact or specimen and comparable to the individual file folder on each item in a standard catalog of the collection. A FILE in "computerese" is all the information stored on a single disk. For ease of sorting, each disk should contain a separate class of information. In a natural history collection, for example, eggs and minerals are distinct files and each should be entered on a separate disk.

Sorting on a computer is comparable to sorting in a standard filing cabinet. If each file drawer contains data on a separate class of information (the first file drawer, for example, being eggs, the second being minerals), then each will have a separate filing system. On the other hand, if two file drawers contain related categories of information (the first being eggs and the second birds), then they must have either the same filing system or some method of cross-referencing. Disks work in exactly the same manner. For an example of how cross-referencing can be accomplished, see figure 1.

The computer PROGRAM seems to be the most confusing term of all. A program is an internal set of instructions to the computer so that it "knows" what to do with the information put into it. These instructions are neither data entered into the machine nor output from the machine. In a sense the program opens the file drawer of records, and, when work is completed, shuts the drawer again. Manufacturers of microcomputers generally sell a set of programs, called SOFTWARE, along with the hardware. These programs are "canned" for specific purposes, such as accounting, letter writing and data filing. Canned programs are "locked" and cannot be modified by the user. Thus it is

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unlikely that you will actually program your microcomputer. Instead you will have to adapt your final product needs to a prestructured program.

Because computer processing is fast, people tend to think it is therefore efficient. Not so. Computers are speedy, but efficiency is not an inherent feature. If nonsense, or GARBAGE, is entered into a computer, it can be sorted, placed in columns and rapidly printed as neat, tidy matched rows—of garbage. Hence the computer phrase GIGO, or "garbage in, garbage out."

Thinking It Through

Despite our opening look at the computer processing system, the initial step is to understand not the computer but precisely what it is that you want to produce. Think first of what you need as a final product. What do you want on your desk after the processing is complete? What lists are required? Are the technical name of an artifact, its geographical origin and the material it is made of important to your work? Do you want lists of the yellow warbler eggs in the collection according to date of collection or name of collector, according to color or according to the condition of the specimen? What is to be cross-referenced, and how often will the information be used?

In preparing for a specific exhibit, you may want to have a list of all the artifacts in the collection from a specific geographical location, a certain time range or a culture area. In caring for the specimens, you may want to know their condition or storage locations or have a printout of all artifacts that contain certain kinds of materials. See, for examples of the kinds of sorting a computer can do, figure 2.

Thinking through what you want as an end product is the first step to the acquisition of both hardware and software, which we will discuss shortly.

File Design

Now follow through with the initial step of "thinking it through." While you're considering the lists you'll need of your collection records and what categories are

Figure 1.A

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                 OOLOGY COLLECTION                              PAGE 16
                     FILE ONE
CATEGORY   COMMON NAME                         CATNO        AOU #
GENUS                       # EGGS    EGG COLOR             CONDITION
SPECIES                     STATE     LOCALE
COLLECTOR                             NEST        NEST HT.  TREE SP.
COLLECTION DATE

WARBLER   BLACK-THROATED GREEN                 V0187        667
DENDROICA                   5         WHITE/BROWN SPECKLE   EXCELLENT
VIRENS                      CT        NEW HAVEN
J. E. ETCHELL
01JUN1899
WARBLER    CHESTNUT-SIDED                      V0140        659
DENDROICA                   3         REDDISH-BROWN SPKL    EXCELLENT
PENSYLVANICA                RI        WARREN
M. W. TURNER                          NEST        7METERS   PINE
22MAY1890
WARBLER    YELLOW                              V0156        652
DENDROICA                   4         WHITE/BROWN SPOTS     EXCELLENT
PETECHIA                    RI        LINCOLN
E. C. DREBBER                         NEST        2METERS   SHRUBBERY
14MAY1893
WARBLER    YELLOW                              V0162        652
DENDROICA                   3         WHITE/BROWN SPOTS     GOOD
PETECHIA                    UNKNOWN   UNKNOWN
UNKNOWN
   MAY1893
WARBLER    YELLOW                              V0163        652
DENDROICA                   4         WHITE/BROWN SPOTS     EXCELLENT
PETECHIA                    RI        CRANSTON
H. H. MASON                           NEST        2METERS   SHRUBBERY
02JUN1893
WARBLER    YELLOW                              V0164        652
DENDROICA                   4         WHITE/BROWN SPOTS     EXCELLENT
PETECHIA                    RI        CRANSTON
H. H. MASON
02JUN1893
```

Figure 1.B

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              ORNITHOLOGY COLLECTION                            PAGE 27
                     FILE ONE
CATEGORY   COMMON NAME                          CATNO      AOU #
GENUS                     SPECIMEN   SEX        MATURITY   CONDITION
SPECIES                   STATE      LOCALE
COLLECTOR                            TAXIDERMIST           COLLECTION
HABITAT                                                    DATE

WARBLER   BLACK-THROATED GREEN                  V902       667
DENDROICA                 SKIN       FEMALE     ADULT      FAIR
VIRENS                    ME         MT. DESERT
E. H. GREEN                                                23AUG1891
CONIFEROUS FOREST—DOUGLAS FIRS
WARBLER   CAPE MAY                              V904       650
DENDROICA                 MOUNT      MALE       ADULT      FAIR
TIGRINA                   *CANADA    HAMILTON
K. C. MCILWRAITH                     J. A. HEFNER          09MAY1892
BIRCH WOODS
WARBLER   CERULEAN                              V909       658
DENDROICA                 SKIN       MALE       ADULT      GOOD
CAERULEA                  IL         WHEATON
UNKNOWN                                                    02MAY1887
MONTANE CONIFEROUS FOREST
WARBLER   CHESTNUT-SIDED                        V906       659
DENDROICA                 MOUNT      MALE       ADULT      GOOD
PENSYLVANICA              MA         NORTON
H. G. WHITE                          UNKNOWN               21MAY1885
CONIFEROUS FOREST
WARBLER   CHESTNUT-SIDED                        V907       659
DENDROICA                 MOUNT      FEMALE     ADULT      GOOD
PENSYLVANICA              MA         REHOBOTH
H. G. WHITE                          UNKNOWN               18MAY1885
CONIFEROUS FOREST
WARBLER   NASHVILLE                             V908       645
HELMINTHOPHILA            SKIN       MALE       ADULT      FAIR
RUFICAPILLA               MA         REHOBOTH
E. H. GREEN                                                04MAY1894
DECIDUOUS WOODLANDS—ASPENS & COTTONWOODS
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***Fig. 1.** Filing systems for related data should be set up to allow for cross-referencing. Here the data entered in the file for the oology collection (figure 1.A) employs the same specimen identification terminology as that for the ornithology collection (figure 1.B), so that cross-referencing of eggs and birds can be facilitated.*

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to be cross-referenced, think, too, about file size. Too large a file means that not all the information can be kept on a single disk, and the ability to sort is often impaired. Too small a file will have little to be cross-referenced.

As a general rule of thumb, the physical time spent in getting to a computer, running a program and obtaining a printout is such that a file containing fewer than 50 records may be less efficient than a simple card file containing the same information. Frequency of use is also a factor in figuring efficiency. If a file is used only once or twice a year, it may not make sense to spend time and resources putting it on a computer.

For a natural history museum in which the collection contains several major classes of materials—minerals, ethnological artifacts, birds and the ubiquitous collection of eggs—rarely will you have the

Fig. 2. Data entered in a file can be sorted by each category, or field, in the record. Here we follow through the printouts for two records, first, as they appear in a complete printout of the file (figure 2.A) and then as they appear in different reports (figures 2.B and 2.C). The categories in the ethnology file, shown in this example, correspond to the categories in the artifact work sheet and the file directory (see figure 3).

Fig. 2.A. Complete printout of two records—for a spear and a shark's tooth spear—in the ethnology collection.
Fig. 2.B. Printout of ethnology artifacts in a storage location M2.
Fig. 2.C. Printout of artifacts of Oceania in a weapons exhibit.

Figure 2.A

ETHNOLOGY COLLECTION — PAGE 45
OCEANIA—FILE ONE

NAME		CATNO	SYSTEMDATE
TERM		MINDATE	MAXDATE
CATEGORY	RESEARCH		REC#
CULTAREA	LENGTH	WIDTH	HEIGHT
SUBCULT	MATERIAL	CONDITION	
LOCALE	LOAN/EXH	PHOTONEG	STORELOC
SPEAR		2572	14 FEB 83
ARMAMENT T&E, EDGED		700	916
TOOLS AND EQUIPMENT	NONE		20
OCEANIA	273CM	5CM	
POLYNESIA	WOOD	FAIR	
FIJI	NO	83-224	M2
SPEAR, SHARK'S TOOTH		2561	14 FEB 83
ARMAMENT T&E, EDGED		750	916
TOOLS AND EQUIPMENT	83-Dr. Black		356
OCEANIA	275CM	6CM	
MICRONESIA	WOOD	EXCELLENT	
GILBERT	EXH	83-127	M2

Figure 2.B

ARTIFACTS IN STORAGE LOCATION M2

CATALOG NUMBER	NAME
2561	SPEAR, SHARK'S TOOTH
2572	SPEAR

Figure 2.C

WEAPONS EXHIBIT
ARTIFACTS OF OCEANIA

NAME	LENGTH	CONDITION	STORAGE LOCATION
SPEAR	273CM	FAIR	M2
SPEAR, SHARK'S TOOTH	275CM	EXCELLENT	M2

need to cross-reference, say, the file of minerals to the file of eggs. Thus the two collections can comfortably be viewed as distinct files and placed on separate disks. On the other hand, you may have frequent need for cross-referencing the bird collection and the egg collection, and these, for the purposes of file design, should be viewed as a single file.

For an extensive ethnological collection, which may extend to several files or

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disks, you may wish to file records by culture area, antiquity or other categories. You may cross-reference many files, but you can sort material efficiently only within a single file.

Record Design

A computer cannot "read" English. It only "reads" the series of electronic impulses and lack of impulses. Thus a record labeled o w l, b a r n and one labeled b a r n o w l are "read" by the computer as totally different specimens. A search of all records for o w l (s) would not pick up a record labeled b a r n o w l. Consistency of terminology and format is the key to record retrieval, and, with microcomputer storage limitations, parsimony is the key to efficient record design. The use of standard taxonomic nomenclature helps to make data for natural history collections consistent. Robert Chenhall's nomenclature for man-made objects does the same for artifacts in history and ethnology collections.

Functional record design comes from thinking about the types of cross-referencing, correlating and lists that you will want, either now or in the future. The record contains a certain number of lines on which information may be entered. Each line is called a FIELD. The record itself may be thought of as a questionnaire, with each field representing an answer to a single question. To continue with our example of owls, if you should want to locate all the owls in your bird collection, or any given order of owls, one line or field in the record must be as follows:

Common name of order: o w l

Each line of the questionnaire, each field, may be sorted, correlated and listed by computer. You do not have to know precisely what information you will need in the future, only what type of information.

Project Design Specifications

In this step you will collate your lists and provide a workable design for implementing a program. The design specifications may then be used as a

basis for correlating, or INTERFACING, with a canned program. If you now have no computer, the design specifications can be used as a basic guide when shopping for one.

Step 1: Decide on the exact types of files for your collection. Each file should contain a class of data. Cull, or at least set aside for future consideration, any file types that are dysfunctional — that is, those with fewer than 50 records or that are infrequently used.

Step 2: Select the most important, or primary, categories for each file. For example, the files on birds and eggs must include the American Ornithologists' Union number; the file on mammals must include class, genus and species; history and ethnology objects must be categorized by Chenhall's nomenclature system. Once these primary categories have been decided upon, identify the additional categories by which you may wish to sort the file in the future. You may, for example, want to sort the file on birds by bird size. Data for fields containing additional information not to be used for sorting can be

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entered in casual English. These are often descriptive categories, such as the locale or research data.

Step 3: Now that you have identified all the categories of information, you can translate these categories into "computerese." Each category listed in step 1 is a FILE NAME. Each primary category selected in step 2 is a PRIMARY KEY-FIXED FORMAT. Each category for future sorting becomes a SECONDARY KEY-FIXED FORMAT. Fields containing data not to be used for sorting are FREE FORMAT FIELDS. The only other information needed to turn this information into a fully functional program is FIELD LENGTH—that is, how many letters or numbers will be required for each category of information. For the documents that will assist you in translating your categories into computer format, see figure 3.

Purchasing a Computer System

If—after exhausting the possibilities of begging, borrowing or renting—you are considering the purchase of an office computer system, the minimum necessary equipment includes the CRT/keyboard/computer module, a single disk drive, a standard printer and software that includes an office file system. Optional equipment includes additional RAM for greater speed in sorting, additional ROM (READ ONLY MEMORY) for larger programs and a high-speed quality printer. These may be purchased as modular additions in the future and are not necessary for setting up the file system or for entering data. A comprehensive guide to office computers — their costs and their capabilities — was published in the September 1983 issue of *Consumer Reports.* Δ

REFERENCES

For natural history collections that include shells, mammals, insects and so forth, consult the latest publications dealing with taxonomy and classification. These will provide the basic categories for cataloging. In addition, the following will be useful.

American Ornithologists' Union Check-list of North American Birds. 6th ed. Ithaca, N.Y.: Cornell Laboratory of Ornithology, for the American Ornithologists' Union, 1983. Includes classification and nomenclature of birds and AOU numbers.

Chenhall, Robert G. *Nomenclature for Museum Cataloging: A System for Classifying Man-Made Objects.* Nashville: American Association for State and Local History, 1978. Includes a "logical system for naming things" with 11 major artifact categories and object names.

Dana, Edward Salisbury. *A Textbook of Mineralogy.* 4th ed. New York: John Wiley & Sons, 1949. The Dana system of numbering minerals is as basic to mineral collections as the Library of Congress system is to libraries.

Murdock, George Peter. *Ethnographic Bibliography of North America.* New Haven: Yale University Press, for Human Relations Area Files, 1972. Useful for North American geographical location names, culture areas and tribal names. Pertains to Native Americans.

______. *Outline of World Cultures.* New Haven: Yale University Press, for Human Relations Area Files, 1975. Useful for worldwide geographical location names, culture areas and tribal names.

Figure 3.A

THE FOLLOWING FIELD NAMES ARE STANDARD FOR ALL INVENTORY FILES.

CATNO ..... the catalog number: Museum Accession Number

COND ...... condition: coded with four possible categories
E = excellent
G = good
F = fair
P = poor

STORLOC ... storage location

VALUE ...... value listed in dollar amount; no dollar sign or period
NCV = no commercial value

EX/LOAN ... exhibit or loan: to be filled in when specimen is on
E = exhibit
L = loan

DONOR ..... donor's last name, then initials

DATE .... date of donation: 16DEC982

Fig. 3. ***There are two basic types of documents for each computer file: those for humans and those for machines.***

Fig. 3.A. ***Reference sheet containing the codes to be used by museum staff when filling out the artifact work sheet (figure 3.B). The use of single digit codes allows for more categories of information to be entered per record.***

Fig. 3.B. ***The computer catalog artifact work sheet is filled out for each specimen or artifact in the collection. It serves two functions. Once the form is completed, the data can be entered into the computer by anyone who can use the keyboard. After the data are entered, the work sheets should be filed in a safe place, away from the computer files (preferably in a separate building) and preserved as a permanent backup system.***

Figure 3.B

ETHNOGRAPHY — COMPUTER CATALOG ARTIFACT WORK SHEET

CATALOG NUMBER E________

TODAY'S DATE 198___ _____ _____
MO DAY

MAJOR ARTIFACT CATEGORY________
(use Chenhall's book on nomenclature for all artifact names)

CLASSIFICATION TERM________

OBJECT NAME________

EARLIEST POSSIBLE DATE 1,_____ LATEST POSSIBLE DATE 1,_____

CULTURE AREA________
(use Murdock's culture areas)

SUBCULTURE AREA________

LOCALE________

LENGTH_____ M WIDTH_____ M HEIGHT_____ M
(metric measurements in m or cm or mm)

CHECKLIST OF ALL MATERIALS IN THE ARTIFACT
☐ WOOD ☐ LEATHER ☐ FIBER OR FEATURES ☐ POTTERY
☐ METAL ☐ IVORY OR BONE ☐ LITHIC

CONDITION (check one) EXCELLENT ☐ GOOD ☐ FAIR ☐ POOR ☐

OBJECT ON LOAN ☐ YES ☐ NO ; OBJECT ON EXHIBIT ☐ YES ☐ NO

PHOTO OR NEGATIVE OF OBJECT ☐ YES ☐ NO

RESEARCH DATA AVAILABLE ☐ YES ☐ NO; WHERE________

REGISTRAR________

STORAGE LOCATION________

Figure 3.C

FILE-ETHNOLOGY

FIELD NAME	TYPE	START	LENGTH
CATNO	A	6	5
SYSTEMDATE	A	11	9
CATEGORY	A	20	24
TERM	A	44	33
NAME	A	77	35
MINDATE	A	112	3
MAXDATE	A	115	3
CULTAREA	A	118	20
SUBCULT	A	138	20
LOCALE	A	158	20
LENGTH	A	178	5
WIDTH	A	183	5
HEIGHT	A	188	5
MATERIAL	A	193	4
CONDITION	A	197	2
INVCHECK	A	199	3
LOAN/EXHIBIT	A	202	1
STORELOC	A	203	3
PHOTONEG	A	206	1
RESDATA	A	207	1
RESEARCH	A	208	20

Fig. 3.C. ***File-ethnology is the artifact work sheet for the machine. This is the file directory. It contains the same information as the computer catalog artifact work sheet and is printed by the computer when you enter a new file. "Field name" corresponds to each category that you entered into the file. "Type" means the type of field. Type "A" is the standard alphabetic and numeric data usually used in museum work. The machine has the capability to work with nonalphabetic, type "N" fields, and mathematical computations, type "I" fields. These are more complex types, however, and will rarely be used by nonprogrammers. "Start" indicates where the field starts within the record and is normally ignored by programmers unless you wish to stuff more data into a record than it was designed to handle. "Length" simply indicates how long the field is; the entry should be as brief as possible.***

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The Reluctant Patron: The United States Government and the Arts, 1943-1965

Gary O. Larson. Philadelphia: University of Pennsylvania Press, 1983. 320 pp., hardbound $30.00; paperbound $12.95.

Patrons Despite Themselves: Taxpayers and Arts Policy

Alan J. Feld, Michael O'Hare and J. Mark Davidson Schuster. A Twentieth Century Fund Report. New York: New York University Press, 1983. 263 pp., $22.50.

Reviewed by Tom L. Freudenheim

Like the arguments surrounding abortion legislation, the discussions about government arts funding policies have become shrill and emotional. The "prolife" faction argues for what it sees as the survival of art and culture; and while religion and the deity are not brought in as flags to wave in support, questions of life and survival are. Even the ethical nature of the issues seems quite evident to all sides. Indeed, one can hardly pass as cultivated and civilized in our society if one does not take as a given the notion that government has a pivotal role in funding, if not actively promoting, "the arts" (whatever they are).

The polemics are wearying for those of us who have spent time in the trenches. Early conversations frequently centered on wanting money without strings, since government funds were usually assumed to be creations of a great marionette-maker's workshop. The shift of this accusation to the corporate funder has taken only one small burden from the application-laden shoulders of the Washington's supplicants. Perennial uncertainties still plague the givers and the getters. And we have never moved far from being told how uncivilized we are compared to the various countries in which the government's per capita contribution exceeds our own by impressive percentages.

As in the real wars fought around the globe, this ongoing battle has its own set of professional combatants who claim annual (and often Pyrrhic) victories, proclaim their hatred of all wars, sort of enjoy an occasional skirmish (to keep in shape) and drink beer together in the civilized DMZs where they meet. The "real victims" are the ones who never know what hit them—they are learning to live comfortably with grant funding and grant officers, since the new system has its own specialists (like some newly identified disease and its medical subspecialty).

The trenches have grown as well, and perhaps that is why so much gets written on the subject. Garrison Keillor's Jack Schmidt wouldn't really be all that amusing if some of those exhausting statistics we all construct and throw at each other (mud pies in the trenches?) included figures on the costs of the arts bureaucracy we have created in the process of proving that we are so civilized. After all, in the days when most of American civilization was privately funded—before tax benefits, before loopholes, before arts agencies and arts administrators — Americans thought themselves painfully uncivilized and inadequate. Yet they had created Boston's Museum of Fine Arts and the Frick and the Gardner and the Met (opera and museum) and the New York Philharmonic and Eakins and Ives, and Howells and James (both of them).

These two volumes are hardly a matched pair, except as war books—one a military history and the other a battle manual. Gary O. Larson is well equipped emotionally to write about this subject, having roamed the halls of the National Endowment for the Arts long enough to understand its machinations. With this background, and an excellent sense of organizing facts and characters, he gives life to a story that is both sad and exciting. So much has been written about the halcyon days of the Work Projects Administration — its successes and its demise. Indeed, we could let ourselves believe that all of American culture really came into being when America hit the skids economically and socially, and then set up its own cultural operation bootstrap.

The special value of Larson's book is that he has managed to create a sense of context and perspective to his history, and we finally get a clear picture of the continuity between the last generation's battles and our own. If we try to understand internationalist tendencies following World War II in terms of the guilt felt by those who, as Churchill said, through their goodwill had allowed "the wicked to rearm," we can also grasp why arts people feared a new system of government funding. The last one had, after all, been gradually destroyed by suspicion and government interference. The centrality of Jacob Javits is confirmed, but in this history he shares center stage with a large cast of characters in politics and the arts who had the vision to see beyond cold war issues and could focus on their conviction about the rightness of government's role in helping to support art and music and theater and dance and literature — and the people who make them.

Equally interesting, for those of us familiar with present-day arts lobbying patterns, is the review of its earlier versions and the varying impact of some of the fields. Thus music, through the American Symphony Orchestra League, was (and remains) a critical force, while museums (eternally more conservative, I guess) were represented by individuals — albeit magnificent ones, such as Lloyd Goodrich.

The Reluctant Patron is really a fine book, and I would call it essential reading for anyone who wants to understand how we got to where we are now. One wishes it would help us avoid the very mistakes we find ourselves making each day, but histories only tell us about human nature, they don't change it. The book is well annotated and uses documentary source quotations extensively, which makes it especially interesting to read — notes and all. Perhaps most admirably, Larson stays clear of

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positioning himself within the factions he describes. That may come from a lot of practice dodging bullets at the NEA, but it serves to make his book especially useful, no matter which side of the funding question one takes.

Of course, "funding question" isn't really the point anyway. As Alan J. Feld, Michael O'Hare and J. Mark Davidson Schuster point out, a few of us are battling in the trenches for the so-called good of a lot of people who are given no choice about what we insist on doing on their behalf. I'm not quite sure that it's much different from the choice I was given about whether or not to support the invasion of Grenada, but the libertarian point of view doesn't happen to allow for choices on such matters categorized as national defense.

So a variety of statistics are used to demonstrate that tax laws unfairly favor cultural institutions, and in an amusing way this book is a paean of praise to the efficacy of the arts lobby in gaining what Feld *et al.* see as an unfair advantage over the innocent taxpayer. In fact, I have read nothing else that testifies so eloquently to that success, although this book was hardly written to pat some of us on our collective backs. All the economic models which this study so expertly uses (and which this reader cannot adequately analyze) don't cover up the real issue here: a certain resentment over the success and visibility of the American arts establishment and its now-sophisticated lobbying system. Argue back about milk lobbies, munitions-makers or the teamsters, and you will find that they are simply irrelevant, since what is being discussed here is arts policy, and that's enough of an issue, without taking on the whole world.

A great deal is made about museums because they are such an easy target for issues such as property tax, estate tax, gift tax—and because at least one of the

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authors (O'Hare) once worked at Boston's MFA. So they are almost singled out as special targets (what else is new?). It would seem reasonable to expect writers with such heavy academic credentials to write more knowledgeably about what museums are really like. They might also have done more research to find out how the Arts Endowment (for example) really works. There are so many small errors about the reality of the arts world that anyone working in the field may well find the book amusing. And of course when you read about something you know to be incorrect, then you wonder whether the material you don't understand as well (e.g., the seemingly endless tables and charts and models) may also be incorrect. So these very serious (and humorless) writers have undermined their own credibility by the careless and almost

flippant manner in which they have dealt with arts institutions, in contrast to their analysis of government tax policy analysis.

But the joke may well be on us. After all, only a few of the readers of Feld, O'Hare and Schuster will be able to differentiate between fact and fantasy. Arts folks may well assign one or another of the statistical analyses to the realm of fantasy, but that won't be the general response. This book is great ammunition for all those waiting out there to find yet another reason why this government-and-the-arts thing has gone too far.

Too many of us spend too much time talking with each other. *Our* crises center on what Congress will or won't do with the president's eternally inadequate funding requests (or the governor's or the mayor's). We feel elated when we gain and paranoid when we lose. And we measure those gains and losses in dollars, because that's how we can relate to the internal crises back home in our museums (or symphony orchestras or theaters). Feld and friends have really done us a great service by

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reminding us that there are other ways to view our special territories, and, like the Pentagon's ever-expanding array of new inventions, there are now new weapons for attacking the arts as well. *Patrons Despite Themselves* is an important book, not because it can give us a sense of perspective, as does Larson's volume, but precisely because its scorn for cultural institutions is clothed in brilliant new garb. But don't mistake this for the emperor's new clothes.

The Design of Educational Exhibits

Compiled by R. S. Miles, in collaboration with M.B. Alt, D. C. Gosling, B. N. Lewis and A. F. Tout. London: George Allen & Unwin, 1982. 198 pp. Available in the United States from George Allen & Unwin, Winchester, Mass. 01890, $29.95.

Reviewed by Mary Ellen Munley

Roger Miles and his associates have produced a landmark contribution to the body of museum literature. In this fine volume they set out to "help others engaged in the business of planning, designing, producing, evaluating and updating educational exhibitions." They achieve their ambitious aim and, in the process, introduce many new and useful concepts to the museum profession.

The philosophy, approach and practical tips the authors provide have grown out of their experience working as a design team in charge of a major new exhibition program within the natural history division of the British Museum. Although chapters are attributed to individuals by name, all five claim responsibility for the scope and contents of the book. Topics range from a discussion of psychological and educational aspects of exhibition design to concrete recommendations for organizing work schedules, exhibit production and exhi-

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bition teams. Design elements such as layout, graphics, the specification of arrangement and appropriate use of models and audiovisuals are included, as well as discussions of conservation of objects and access for disabled visitors. The two concluding chapters provide a substantial discussion of museum exhibition evaluation — a first for books on exhibit design.

In their work at the British Museum these professionals have developed systematic procedures for all stages of exhibit design and production. The reader will no doubt be impressed by the ingenuity and thoroughness of these procedures. The team's reliance on elaborate graphs and mathematical models might strike some, however, as more than is needed for most design tasks. Their use of a critical path analysis to chart schedules for the design team is an example, as are their mathematical solutions to the question of how often to request that a curator leave research duties to join an exhibit design team. In each case the central idea is first rate and should be taken to heart. Unfortunately the complicated discussion of path

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analysis procedures and graphs relating "the number of people seconded at any one time to both the size of the pool from which they are seconded and the time between successive secondments of the same individual" at times detract from the matter at hand. These authors have an important message about the value of specifying activities, objectives and constraints in precise terms. Readers are encouraged to wade through the cumbersome methodology and terminology because the lessons are worth the effort.

Chapter 6 by A. F. Tout and chapters 7 through 9 by D.C. Gosling are perhaps the strongest in the book. Here the authors masterfully combine findings about visitor needs from museum research studies with basic knowledge from fields of study such as learning theory, proxemics (the study of the use of space) and ergonomics (the study of natural viewing angles, reflections and other technical capabilities of the human body). Two chapters on evaluation cannot be expected to offer a complete discussion, but chapter 15 provides a sensitive and erudite articulation of its rationale.

A major premise of this book is that learning in the museum is different from learning in school. As the authors express it, "There is a qualitative difference between the kind of learning that takes place under conditions of stress, and the kind of learning that can take place under conditions of conviviality." Problems and paradoxes that are worrisome threats under the first condition are thoroughly enjoyable challenges in a convivial setting like the museum. Thus it is the challenge of the museum to be a "great teacher" by demonstrating both a profound understanding of the subject matter and an empathetic ability to impart that understanding to the visitor. This empathy for the visitor is a point too often overlooked in exhibit preparation. These authors provide a framework for designing highly communicative museum exhibits that meet the needs and expectations of visitors without sacrificing either substance or complexity.

This volume would be a handsome addition to any bibliography of required texts for museum studies curriculums, and it is recommended as an essential reference for all museum professionals concerned with exhibit design and the responsibilities of the museum as an educational institution. It is the best book to appear on this topic since *Communicating with the Museum Visitor,* published by the Royal Ontario Museum in 1976. Δ

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